Kine WEEKLY

JULY 24, 1947

PER ANNUM 50/- POST FREE IN U.K.—EIRE & CANADA, OTHER COUNTRIES 60/-

Eric Johnston: Exclusive Interview

—*See Page 3*

ENTERPRISENSATION!

THE BIGGEST INDEPENDENT PRODUCING ORGANISATION IN THE BUSINESS COMES UP WITH A STIRRING BOX-OFFICE TRIUMPH!

ENTERPRISE STUDIOS
presents

JOEL McCREA
VERONICA LAKE
DONALD CRISP
DON DEFORE
with PRESTON FOSTER
ARLEEN WHELAN
CHARLIE RUGGLES in

Produced by
HARRY SHERMAN
Directed by
ANDRE DE TOTH

TO BE RELEASED AUGUST 18 BY
M-G-M

"RAMROD"

Read

...and still dragging 'em in!

BIGGEST BRITISH BOX-OFFICE ATTRACTION EVER TO PLAY WARNER THEATRE IS HELD FOR A FOURTH WEEK - - - AND SET FOR SMASH OPENING AT GAIETY, MANCHESTER, SIMULTANEOUSLY!

SALLY GRAY TREVOR HOWARD THEY MADE ME A FUGITIVE GRIFFITH JONES RENE RAY MARY MORRALL

Produced by N. A. BRONSTEN Director CAVALCANTI

AN ALLIANCE PRODUCTION

Executive Producer J. CARTER

CINEMATOGRAPH WEEKLY, 24/7/1947

20TH CENTURY-FOX'S
Greatest Technicolor Musical
"I WONDER WHO'S KISSING HER NOW"
It's certain success lies in versatile teamwork says "Kine. Weekly"

Kinematograph WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

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THRILLING FINISHES IN A.A.A. CHAMPIONSHIPS
See BRITISH MOVIETONE NEWS

M.P.A.A. CHIEF GIVES THIS EXCLUSIVE INTERVIEW TO THE "KINE."

Dalton Asked to Postpone any Further Moves on Duty until he Sees Johnston

"UNABLE AT THIS STAGE TO SAY IF IT IS MORE IMPORTANT THAN QUOTA"—JOHNSTON

The V.I.P.s Whom He Will Meet

HELD up by high-level talks in Geneva with William Clayton, U.S. Under Secretary for Economic Affairs, Eric Johnston, head of the Motion Picture Association of America, arrived in London on Monday night—and is due to leave for New York on Friday (writes a "Kine." reporter).

I met him at Heath Row as his chartered 'plane arrived from Zurich via Brussels. He was greeted by Fay Allport, M.P.A.A. representative in London, and by a number of officials of the Association. Since leaving the U.S., Johnston had visited 11 countries on what he described as "a routine round of visits designed to encourage and smooth out trade."

"I am not sure yet exactly what appointments have been arranged for me," he told me, "but I hope to see Hugh Dalton and Sir Stafford Cripps among Government officials.

"Among British film men, I hope to see Arthur Rank if he gets in before I leave, and Sir Alexander Korda."

TALKS WITH TREASURY OFFICIALS

The KINE. understands that other appointments provisionally made for Johnston in his lightning tour are with high executives of the U.S. Embassy, including the Ambassador, and with officials of the British Treasury.

Among Trade people, it is probable that he will see W. R. Fuller, Sam Eckman and, possibly, Tom O'Brien.

The KINE. further understands that the U.S. Embassy in London last week informally asked Mr. Dalton to postpone any further tax moves until Eric Johnston had had the opportunity of putting his views to him.

Questioned regarding the official United States attitude to the possible import duty, he replied: "Certainly we take it seriously. It is one of the things I want to learn a great deal more about while I am here. I wouldn't like to say at this stage whether I regard it as more or less important than possible Quota legislation from the American point of view.

"My views regarding Quota are the same as they were 12 months ago. I would like to see the present arrangements continue for a further term of years to see how British films make out, especially in the U.S. markets."

He said that the M.P.A.A. has a real admiration for British pictures and that it was doing its best to help them to get the showing in the States that they deserved. For instance: "We have planned and financed the circularising of schools and cultural institutions on a nation-wide basis in connection with "Great Expectations."

He stated: "I believe that in the next 12 months British pictures will earn several times more dollars than they did during the last similar period."

He concluded: "You must remember that this visit is a part of my regular duties. It is not a special dash to England because any matter of especial urgency has cropped up."

WORLD BOX-OFFICE PASSED ITS PEAK?

Some sign that the world box-office has passed its peak is provided in the latest profit figures of Loew's, the holding company of M-G-M.

The company reports that for the 40 weeks ending in June its profits totalled 10,900,000 dollars.

This compares with 12,579,000 dollars for the same period of the previous year.

Bristol Kinema Change Over

On Monday, Raymond Stross Theatres took over the Park Picture House, St. George, Bristol, from the Mayfair Circuit.

GELL FORMS NEW RENTING HOUSE?

Exclusive *Kine.* News

THE KINE. understands that plans are far advanced for the formation of a new independent renting company.

The managing director is expected to be W. J. Gell, who was with the old Gaumont company from 1911-1933 and was managing director from 1927 onwards. Later, he went to Pathé, of which he was managing director until 1943.

His associate will be A. E. Andrews, who has been with him in many enterprises and was general sales manager of both Gaumont and Pathé.

The KINE. understands that negotiations for product are awaiting Treasury approval.

DEAL FOR RKO?

Nathaniel Rathvon, president of RKO-Radio, is understood to be acting with a group of Wall Street associates in negotiating to purchase a majority holding in the company.

The sale of the RKO-Pathé newsreel to Warner Bros. was discussed at a meeting of the RKO board in New York recently.

N. Peter Rathvon, president, declined to make any comment on the matter after the meeting, our New York correspondent states.

"SATISFIED" —SAYS RANK

Statement on Friday

"Kine." Interview on Ocean 'Phone

ARTHUR RANK, speaking from the *Queen Elizabeth* on his way back from New York, assured me on the ocean telephone that he was very satisfied with his visit (writes a KINE. reporter).

He has made a wide tour of the United States and Canada, and has concluded a series of contracts with leading circuit owners whereby his pictures will be shown at upwards of 3,000 theatres there.

His publicists have described his agreements as the most important forward step taken by the British Industry. At the same time, while he has been away, M.P.s debating in the House of Commons have criticised the fact that there has been no public statement yet of precisely what these deals will mean in dollars.

I put this point to Mr. Rank on the ocean 'phone, but he was not to be drawn.

"You may say that I am very satisfied with my visit," he said, speaking slowly.

"I consider that any resistance to British films in the minds of U.S. kinema audiences is steadily being overcome," he added.

"On Friday I shall make a detailed statement at the Press conference that has been arranged for me. Until then I am not prepared to give any estimates of how many dollars we shall be earning in the American market."

NEW STUDIO LABOUR CRISIS; A.C.T. CLASH WITH SCENARISTS

A SERIOUS situation is developing on the labour side of the production industry. The Association of Cine Technicians, the union concerned, has refused to accept the British Film Producers' Association amendments to the final draft of the wages agreement now being concluded between the two parties.

The producers have met weekly for the last three weeks to consider their final replies, and a number of amendments have gone to the union.

A.C.T., the KINE. understands, has now rejected the amendments *in toto;* has pointed out that it accepted the first draft without question, and has criticised the producers for slowness in ratifying the agreement.

The B.F.P.A. met on Tuesday, completed its study of the draft, called for more amendments, and offered to meet the union this week. The next move is up to A.C.T.

Meanwhile, another clash is threatened following serious disagreement between A.C.T. and the Screenwriters' Association.

A.C.T. is claiming to represent scenario writers. The writers are wholly opposed to this and are repudiating the union's right to represent them.

A.C.T. in turn is overriding the repudiation and is threatening that the writers must fall into line.

Outspoken meetings on the subject have been held in studios in the last few days. The screenwriters' view is that A.C.T. is being arbitrary and domineering.

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THE LATEST E.T. CAMPAIGN

AT the meeting of the C.E.A. General Council the estimated drop in May's takings of 20 per cent. and the forecast of a greater drop for June were accepted as facts stressing the urgent need for some form of Entertainment Tax relief.

It is facts such as these which throw the burden of taxation into sharp perspective, for the most casual of showmen to see clearly. And it is at moments when the balance-sheet is threatened most that exhibitors are keenest to press the fight.

It has been stressed that any campaign can only succeed if it is backed up by authoritative figures. That point was made vigorously at the London and Home Counties' half-yearly meeting: it was rammed home again by the General Council.

A points system has been devised to enable members to present salient facts without disclosing actual figures. A pledge has been given that the information thus provided will be completely confidential. It is now up to every exhibitor to do his part in the matter.

Although business may be satisfactory enough in spite of the levy, the fellow round the corner may be taking a beating. Figures in the right hands may help to improve things.

The jolt provided by the disclosure of an overall drop of 20 per cent. in receipts should have a salutary effect. Crisis breeds unity. The danger lies in the fact that, as business improves, as we understand it is already showing signs of doing, some exhibitors may be lulled into a false sense of security. Plainly, the industry cannot afford the luxury of complacency.

Even if the drop in receipts proves to be for the most part seasonal, there is every reason constantly to press for a reduction of the tax. This matter is one of the industry's perennial problems. It must be tackled on that basis.

THERE is certainly plenty happening. After the debate on films the week before last came last week's debate on newsprint, with the Opposition Party barking furiously up the film import tree.

Some of the implications of that debate were of very great importance and you will find it discussed at length on page 6.

IN addition to the debates, of course, there were two very important arrivals—Eric Johnston from Zurich late on Monday night and Arthur Rank from New York on the *Queen Elizabeth* a couple of days later.

Sydney Wynne and his henchmen at South Street have fixed a Press conference for Friday at which their chief is expected to reveal some extremely important details of his deals to ensure playing time for our product in the United States.

I HAD a talk with the leader of the British film industry on the shore-to-ship ocean 'phone on Monday night.

The line was pretty poisonous, and if the waves were howling like the atmospherics it must have been a pretty rough night on the ocean.

But between the crackle I detected that Arthur Rank was feeling very pleased with life in general, was well satisfied with the result of his trip to the States and was looking forward to getting home again.

HE assured me that we could take it that he was steadily breaking down any resistance against British films in the minds of American audiences.

But when I asked him if he would translate his deals into terms of hard dollars in next year's film balance-sheet, he not unreasonably declined. Such a question is a tough one for a man at the receiving end of an ocean 'phone call.

I look forward to seeing him in the course of the next day or so and will report his plans in detail in next week's KINE.

I believe top executives of his various key units are entertaining him to a pretty spectacular party next Monday night.

ERIC JOHNSTON we met at the airfield on his arrival.

His is the most hurried of trips, for he will be in and out of London in about 60 hours, during which time he will see Government officials, contacts at the U.S. Embassy and film people who will probably include Rank, Korda, Fuller, O'Brien and Eckman.

His arrival here was held up by high-level talks with William Clayton, U.S. Under Secretary for Economic Affairs, in Geneva.

THE Italians, I hear, forced to realise that their insignificant home market means that they cannot recoup their production costs in Italy, now have serious plans to stage an offensive on the U.S. market!

Meanwhile, in France there is something of a production crisis, as costs have palpably risen to a point where the French home market just cannot keep pace with them.

In Britain we face a Gilbertian situation when an import duty on foreign films, by closing the American market against our product, would mean eventually that we too would find it impossible to make a profit. And so the vicious circle goes on.

ON this subject of production costs I most certainly hand the palm to Sir Alexander Korda, that genial producer, who last week—between his trips to America, his Press announcements and his lengthy letters to *The Times*—found it possible to complete the expensive and ambitious "An Ideal Husband" in 66 shooting days.

This is a record for a top-grade colour picture in England, and I congratulate the able Sir Alex. on his achievement.

We have all disagreed with him from time to time, but nobody denies his expertness.

I suggest that he has set a target at which other British producers of quality should aim.

ALL is not happy, however, in our studios. Far from it. Not only is there the agreement with A.C.T. which is now raising question marks, but I hear rather alarming inside stories of serious production reshuffling inside one important group.

A number of properties on which not a little money has been spent have suddenly been shelved, sometimes with quite a bit of film in the can.

VIOLENCE to this particular production schedule has reached a point where a well-known director, signed for a year, will be drawing some £10,000 without ever having begun a picture.

A film begun six weeks ago has suddenly been scrapped and the cast disbanded.

Making all allowances, these things must reflect adversely on the efficiency of the planners.

NOT long ago I reported that British producers were flirting with the idea of indulging in those audience tests which are supposed to determine the popularity of pictures not only before they are shown, but sometimes before they are made.

At the time I said quite bluntly that the tendency seemed to me to be a thoroughly bad one, for these tests have the great weakness of giving the verdict of the least intelligent. They must necessarily play for safety.

In theory, anyway, their tendency is to encourage the making of the machine-made unimaginative picture.

FROM Hollywood, I hear that Arthur Rank has now signed up a company called Reactograph Research and will use its Cirlin machine in testing the appeal of his films on American audiences.

I know nothing about this machine which may very well take away the first number thought of, but I devoutly h that Mr. Rank will use it v very sparingly.

If at all.

TEDDY CARR, than wh there has been no har worker in the cause of Brit filmdom, was telling me other day that the G.F.D. sa force have a record pres awaiting Arthur Rank on return—the figures of a 14-w sales drive which Carr and Jo Woolf have organised in Ran honour.

In all his 30 years' experie of the industry, Carr t me, he had never known su enthusiasm.

I know no better judge of t priceless business commodi Enthusiasm and Carr would synonymous if ever they rewr the Oxford Dictionary.

BACK from the United Sta is Teddy Lundy, that sen executive of Gaumont-British, met him down in the steppes South London on Sunday aft noon over a dish of tea at t Gaumont-British sports meetin

Mr. Lundy, and that very gen and charming wife of his, mitted that they had had the ti of their lives.

Accompanied by the Arth Browns, who also clocked ba in London late last wee the Lundys did a wide to of Canada and the Unit States, stepped off at a number of interesting plac and were fêted by movie peop wherever they went.

IN Hollywood, I hear, Spyr Skouras insisted on putti his personal hacienda at the disposal, and they found the selves with a swimming po about the size of the Serpentin

Small wonder that Mr. Lun looked even fitter than he n mally looks, which is saying lot.

FIELD events are not normal in my line of country, b the sports meeting concerned w really a most remarkably well o ganised affair, and one on whic all parties are to be congratulate —with a special word of prai to Jimmie Forsyth, who worke like a dervish and behaved lik a Dutch uncle throughout th long, hot and exhausting afte noon.

Jimmie, it seems, is somethin of an institution on this occasio

The last time G.-B. held its ve spectacular sports day was i 1939, and everyone was hopin that Mark Ostrer, as head of th family of 14,000 employees, woul be there on the platform. Ru M.O. is not at all fit and had t spend the week-end resting.

INSTEAD, there was a big turn out of stars, headed by ver hardworking Valerie Hobson supported by a whole firmamen of Rank Organisation players

SHOTS

with the cheerful Tommy Trinder bringing up the rear.

Valerie Hobson is a player for whom I have much respect. When she makes a personal appearance she really works at it. She says her piece like an expert; she never lets down; she keeps on working away on the audience with all the zeal of a beginner seizing a big chance.

ARTHUR BROWN I met later, patronising one of the many side-shows with which the sports day abounded. Indeed, the fun of the fair was a highlight of the proceedings.

A man is entitled to mixed feelings on returning to his desk after a trip of such proportions, but Arthur was his usual self, happily looking forward to cracking in on those booking contracts of his on Monday morning.

He told me that there had been a marked business recession in the States, but, just as here, it is too early yet to say it is more than seasonal.

WALTER FULLER was taking this view when I talked to him earlier this week. Admitting that attendances slid badly in May and June, he feels that there is a good chance they will pick up in September and October.

Summing up, his view is that, although the peak has plainly passed, the industry may not find itself with so much cause for alarm by the end of the year.

Fuller, incidentally, has had his usual crop of successes of late. The Aid to China fund collections have now reached £108,000, and the drive the General Secretary put behind this charity is really formidable.

He has just been re-elected to the governing body of the British Film Institute.

BUT I imagine that his success—or, more accurately, the Association's success—in wringing more concessions out of the London County Council Bill are even more pleasing to him.

As its members realise, the C.E.A. is a champion at the business of raising objections in the early stages when legislation is being framed.

NOW last week, with no fanfare of trumpets, the C.E.A., with H. R. Askew as its counsel and Norman Hart as its solicitor, and with Walter Fuller as its shrewd guiding hand, went trotting off to the House of Lords to put in a spoke against a couple of clauses which, had they become law, would have given the L.C.C. powers to go into the entertainment business with something very like a free hand.

THESE things are unspectacular and they are expensive—for you can't go to the Parliamentary bar on threepenny pieces.

But consider the implications if the L.C.C. with its tremendous power had succeeded in getting away with concessions of this sort. The average exhibitor all over the country would have been in a weak position.

As such, I say that the success of Fuller and the C.E.A. was important, for big concessions were gained.

A CERTAIN amount of mystery, I hear, about the Government committee of inquiry into the future of the British Film Institute. It was announced that some such body was being set up quite a little while ago, yet so far nobody seems to know who will serve on it.

My original information was that it was to meet in September and report in November. The subject is of moment.

It is bound up with many others.

YOU may take it that Bill Gell and his senior lieutenant, A. Andrews, are all set to form an important new independent renting company.

There is nothing official yet, but the rumour is an authentic one, and even though W. J. G. is much too shrewd to make public statements before he has everything cut and dried, he did not seek to contradict me when I put the story to him.

Well, the greater the number of independent renters the healthier the business. It means more competition and freer trade, and when a new company is led by experts like these everyone should be happy. I wish Mr. Gell and his associates every success in the new venture and look forward with pleasure to printing the first official details of the company.

GRADWELL SEARS went back to the States last Friday, taking his secrets with him.

Whether those secrets concerned British production and the creation of a fourth British circuit—well, your guess is as good as mine.

Sears and David Coplan shied away from the idea that they were trying to line up independent exhibitors, but the gossipers insisted that they were. My studio man also points out that they both made rather more visits to studios than you would expect, and the theory is that they were trying to get signatures that would expand their set-up.

ON the subject of this fourth circuit yarn, talk still goes on linking the idea, one minute with United Artists, another with Bernstein, and another with Sir Sidney Clift.

One quite well-informed man assured me that Clift was very near a deal with Jackson Withers.

I rang Sir Sidney, who asked me to contradict it in the full publicity of the KINE.

There is no truth at all in such a story, he assured me. So there it is.

HERBERT WILCOX and the charming Anna are due into London this week. I look forward to dropping along and seeing them.

I believe that Herbert has a good story to spring, and according to the American papers, it is an announcement that M-G-M has taken "The Courtneys of Curzon Street" for American release.

Nice work. You may be sure of one thing. If it is humanly possible to sell a film our Herbert will do it.

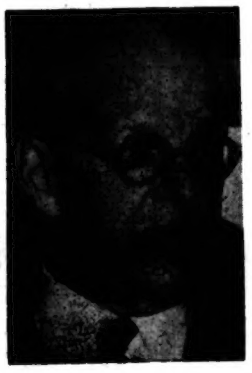
SARTORIAL footnote: the KINE. has some extremely lynx-eyed readers. One of them is that bundle of light-hearted dynamite, John Paddy Carstairs, film director and novelist.

Paddy read my recent note about Bill Mooring's neckwear, when I reported that Mooring had returned on his holiday from Hollywood wearing ties which would have made Jos. Friedman envious.

Solemnly at lunch the other day Paddy whipped out a black cravat and presented it to Mooring, who threatens to wear it next Christmas Day in Hollywood.

W. J. GELL

E. T. CARR



E. T. LUNDY

H. WILCOX

J. P. CARSTAIRS

CLOSE-UPS

by SCREENCOMBER

Alice in Wardourland

ALICE now found herself in one of the most forbidding spots she had ever known. Everywhere were huge signs reading: "Keep Away," "Keep Out," "Go Away," "Get t'Hell," and suchlike. There were squads and squads of policemen guarding something, and strange men, wearing false beards, lurked in the shadows. Hordes of detectives, only distinguishable by their bowler hats and big boots, sauntered around, casting suspicious looks, secret signs and whispered passwords at all and sundry, while armed guards chased away anyone approaching within a few hundred yards of the electrified barbed wire.

"That's the way we do things," said the Mad Renter proudly. "Whatever is it?" asked Alice, "a secret research station for the atom bomb or a crockery store for flying saucers?" "Don't be more stupid than you can help," answered the irascible Renter. "It's either Laurence Olivier making 'Hamlet' or Rita Hayworth having a nap."

Fish Tails

GLYNIS JOHNS has been telling Reg Whitley, of the *Daily Mirror* that for "Miranda," in which she appears as a mermaid, she has ". . . in the interests of realism . . . to enjoy a diet of raw fish." Miss Johns is too modest. She omitted to mention how cleverly she barks and claps her fins when the director tosses her a lump of raw fish, after she has gone through a particular good scene.

Sign Here

SCOTLAND YARD has been inundated with applications for film star photographs, the idea having got around that, in return for a list of 100 car numbers, the stills would be issued as a reward. The true fact is that, in return for a bogus share certificate in any phoney film concern, senders will be rewarded with a set of finger prints of the managing director. There has naturally been an influx of certificates from the Winkleheim Pictures Corporation holders. For each set of 100 there will be, in addition to Mr. Winkleheim's prints, a genuine copy of a famous name signed by Mr. Winkleheim personally. It is not generally known that Mr. Winkleheim won his Borstal Blue for his mastery of penmanship, which is remarkable for its expertness and its versatility. Wart still has a framed copy—he specialises in getting anything or anybody framed—of the Borstal College of Caligraphy Certificate for Adaptability in Signature Signing, for which he did a faultless Winston Churchill with his right hand what time he was executing a perfect Louis B. Mayer with his left.

There is a mistaken impression that Wart comes from a long line of blacksmiths, because Wart Senior called the old family place up on Dartmoore, "The Forge."

PARLIAMENT AND THE COMING FILM CRISIS

M.P. Film Snipers and the Ammunition They are Using in the Commons Against the Trade

WHERE OUR FRIENDS ARE IN THE IMPORT DUTY DEBATE

by CONNERY CHAPPELL

SPARKS crackle at the mere mention of the word "film." First there was the debate on the import duty; later there came the controversy over the cuts in newsprint, with indignant M.P.s urging the Government to turn their attention to what they alleged to be wastage in the kinema business.

Of the two debates the second seems now to have been far the more serious.

A fortnight ago, after Mr. Dalton has asked and received permission to create his "enabling" clause, there were still many of us who had quite made up our minds, first, that the Government might never put the tax into practice and that it might turn out to be nothing but a bargaining counter, and, secondly, that the Government certainly had not yet made up its mind.

Gloomy View

Few realists would be so optimistic as that now. Instead, it is dolefully accepted by informed film people that some such tax is inevitable. Film opinion, in short, has very definitely taken a gloomy turn in the last few days.

The change of mood has followed last week's battle over newsprint, in which the Conservative Party seemed—to an outsider—to come into the open with a more or less formal policy that films should be cut before newsprint. This followed previous sniping on the subject in the Conservative, and notably the Beaverbrook, Press. By the end of the week it seemed fairly obvious that one important political Party and large sections of the national Press were at one in this view. The *Daily Express* banner headline on the debate —"Slash Films, says M.P."—gives the tone.

Now the film business, particularly in the international field, is large, important, and influential. And for some weeks it had seemed to us that there was always a chance that it would succeed in arguing its way out of the latest threat to its security—an import tax.

But it is little larger, no more important, and unquestionably less influential than the fourth estate, and the film case was threatened the moment it became practical politics for the Right Wing and its Press to campaign for a film scalp which might incidentally help to save its own hair.

That is the position to-day. "Slash Films, says M.P."

Another Belisha Beacon

A sign of the times came from Somerset over the week-end, where Leslie Hore-Belisha made a speech in which he criticised the Government for "discrimination against an essential British film industry, while the prosperous American film industry was left untouched."

Mr. Hore-Belisha started life as a Liberal, which is a rare bird. Colleagues who spend their careers studying practical politics tell me that he has for some time been seeking a lift on the Tory bandwagon. It is unlikely, therefore, that he would be singing the wrong song.

With the detailed case against the cuts in newsprint, of course, we are naturally not concerned in this specialised journal. We are, however, vitally concerned with the way the Parliamentary critics, seeking a burnt offering, have combined to offer up the film as an alternative.

Let us, therefore, run quickly through the debates of the last fortnight and see where our friends are. For this year of great importance in the Industry is fast approaching its climax with the imminence of quota legislation, and he is a wise man who warns himself in advance which way the critics will go.

Taking the first debate first—the one on a film import duty—it is obvious that the tax-them-at-all-costs school comes chiefly from the Outside Left and the Inside Right—an odd combination. It comes, in short, from such men as Benn Levy, and from the rank and file of the Conservative opposition.

Opposition Attitude

The temper and attitude of the opposition was set by **Lieut.-Com. G. Braithwaite,** a Conservative, whose view is that it is necessary to curb the import of American films—his words. His only anxiety was the means chosen to do so.

Mrs. Leah Manning (Labour) is an idealist. She likes French films. She wants to keep out *every* American film!

Mr. Gallagher, the Communist, wants to give the country the slogan "Grub before Grable," but one would hardly expect him to think otherwise.

By far the most important of those original speeches was made by **Benn Levy,** the playwright. Mr. Levy's view favours a footage tax, not an imports duty. His line, as I said last week, is the *Tribune* line—film bank, Government releasing organisation, vastly increased home production after rebuilding, and so on. He is curious and instinctively critical about the Rank Organisation. He knows a lot more than most M.P.s, and his voice in the final Quota Act will be a big one.

A Footage Tax

Importantly, although he prefers his footage tax, and although he would personally go far beyond enabling clauses, he does not oppose the import duty. On the contrary.

Walter Fletcher (Conservative, Bury) once owned some local kinemas. His speech was rather obscure. He did not say that he was against import duties; he merely said he feared the effect of more taxation on the little man. He may yet emerge as a good friend of the C.E.A.

Tom O'Brien we know about. He is as likely to like import duties as he is to like A.C.T.

But those of us who know our Tom know also how enthusiastic he gets when once he gets on his hind legs. The schoolboy pedant would say that he gets carried away by the exuberance of his own verbosity. Thus it is that in a speech on Tuesday, O'Brien was reported by the Press Association to say that he would not oppose an import tax on American films if it saved a million or so for use as newsprint! Inconsistency, thy name is Thomas.

Edgar Granville (Lib., Eye) has shaded his attitude, but he seems to think that the Rank attack on the U.S. market should be give time to prove itself. He is knowledgeab about films, like Levy, and his qualifie support to the import tax is significant.

W. T. Scott-Elliott (Lab., Accrington) pointedly against the import duty—until w have proved whether we can get into th U.S. market. His motto is: "We should ai at expansion rather than restriction."

D. McAdam Eccles (Con., Chippenham) on the fence. He is chiefly concerned wit the after-effects of the tax. His viewpoint cool and far-seeing.

Michael Foot, of course, is a *Tribun* thinker. He is on Benn Levy's side.

Oliver Stanley (Con., W. Bristol) speaks wit the backing of his party. He dislikes givin the Chancellor increased powers, but he prepared to support him in this case.

If the debate on import duties was coo and at times analytical, the debate on new print cuts was peppery and ill-tempere whenever films were mentioned. **Clemen Davies** (Lib., Montgomery) started it off an asked at once what the Government propose to do about the £17 million dollar deficit whic films represented. His implication—an most Opposition members agreed with him was that the cut should fall on films firs There was more money involved, and th curtailment of newspapers was more seriou than cutting or taxing films.

Favours Film Cuts

Anthony Eden, senior Conservative presen pointed out that American films had not bee cut in any way. He plainly favours film cut and has said so.

Brendan Bracken, Conservative publicis went so far as to say that by saving th dollars given to one film monopolist we coul have avoided the newsprint cut.

T. Scallan (Lab., W. Renfrew) is the M.P who coined the "Slash Films" slogan in a aside. **Beverley Baxter,** ex-Fleet Stree editor, and a man who has possessed a fe film directorship in his day, joined in the de bate to argue that you would only need t restrict the import of 10 top-grade America films to save the dollars involved in the news print cut. He is wholly in favour of the im port duty and is obviously prepared to se films cut rather than newsprint.

Government Line

Frank Byers (Lib., N. Dorset) consider there are ways of saving dollars instead o cutting papers. He hints darkly at the mone Rank is spending.

That, briefly, is the line at the moment. I was noticeable last week that while nearl all Conservative speakers were prepared t slash film imports to save newsprint, th Government speakers, even those opposed t the reduced newspapers, did not take an anti film line.

The effect of the propaganda, however, i unmistakable, particularly as it is being pumped home hard over the breakfast table American films offer a handsome target. The snipers obviously feel they can hardly miss

K.R.S. OPEN TALKS WITH N.A.T.K.E.

To Fix Wages and Conditions

THE K.R.S. negotiating committee meets N.A.T.K.E. this week to start what are expected to be a long series of talks to form a national agreement with the union. The renters have had no union ties until the present.

As a direct result of the 1946 strike by dispatch department workers, the K.R.S. formally recognised N.A.T.K.E. and not A.C.T. as the union with which to open negotiations. An interim pact was signed last September, to last until a full agreement could be made.

The recent completion of the inter-union agreements will considerably help in covering a number of points in the renters' discussions with their employees.

"NIT-WIT TALK ON MONEY FOR FILMS"

O'Brien Tells Rotarians

Tom O'Brien, Labour M.P. for West Nottingham, and general secretary of N.A.T.K.E., on Tuesday, at Hackney Rotary Club luncheon, referred to the House of Commons debate on the import and export of films, and commented, "A number of my friends would stop films of any kind, whether they be British, Dutch, Scandinavian, American, or anything else.

"Inside the House of Commons as well as outside, there are a number of people who speak with ordinary intelligence about most things, but when it comes to films, speak like nitwits.

"In dealing with steel or coal they are prepared to leave it to the experts, but when it comes to considering films, almost every crank in creation ascribes to films all the ills of the world, from juvenile delinquency to piracy on the high seas.

"The amount of cash for which we are broke is so vast that the £18,000,000 a year spent on American films is simply like a grain of salt in a salt mine in the face of billions of pounds which are involved in the economic gap facing us."

The problems of newsprint were not the problems of films. But, if the Chancellor of the Exchequer said he was going to cut films £2,000,000 a year and spend it on newsprint, he would support him.

Television Will Increase Film Audiences—*Rank*

A prediction that television would increase motion picture audiences tremendously during the next five years was made by J. Arthur Rank, in an interview with the KINE.'s New York correspondent aboard the *Queen Elizabeth*. On the day of his departure from America, Rank was a guest of David Sarnoff, president of R.C.A., on a tour of the R.C.A. experimental television stations in New Jersey.

C.E.A. Gains Concessions on L.C.C. Powers Bill

SAFEGUARDS AGAINST COMPETITION

THE Cinematograph Exhibitors' Association has successfully contested an important clause in the London County Council General Powers Bill (1947). The exhibitors' case came before a Committee of the House of Lords last week and resulted in substantial concessions.

The exhibitors' case was put by H. R. Askew, counsel briefed by Norman Hart, the exhibitors' solicitor.

Objection was raised to a second clause which would have given the Council power to erect buildings or give entertainments in open spaces, such entertainments including films.

The C.E.A. successfully asked that the Council should not under this section show anything but cultural films, supported by pictures which had been generally commercially released more than a year before the date of showing.

It also successfully asked that admission should be charged to any such shows and that the minimum should be the least price current in the borough concerned.

Objection was raised to another clause which enabled the L.C.C. to contribute money to cultural activities, including public entertainment.

It was eventually decided not to accept the C.E.A. case against this.

Exhibitors Ask Union Aid on H.O. Rules

THE C.E.A. has asked the trade unions, the Society of Cinema Managers in particular, and the B.K.S. to help it with its detailed analysis of the new Home Office draft regulations, already outlined fully in the KINE.

The C.E.A. he set a series of meetings by three committees—Managers and Legal; Technical; and Architects. The committees start their sessions this week and will not have collated their work until the end of August.

The exhibitors will then send a deputation to the Home Office, together with their comments on the new rules.

DE GRUNWALD TEAM JOINS KORDA

Anatole de Grunwald, with screenwriter Terence Rattigan and director Anthony Asquith—the team responsible for "French Without Tears," "The Way to the Stars," and "While the Sun Shines"—have joined the Korda organisation on a long-term contract.

Their first production will be Rattigan's "The Winslow Boy."

£2,750,000 Loaned for Universal's "A" Product

Concentration of Universal-International on "A" product, which included the merger with International Pictures, necessitated the use of Universal's cash reserves and the borrowing of £2,750,000 from banks, J. Cheever Cowdin, Universal board chairman, said recently in a statement to stockholders and employees.

BENN LEVY FAILS IN TUSSLE WITH DALTON ON DOLLAR EARNINGS

"Could Not be Answered in Public Statement"

AT question time in the House of Commons on Tuesday, Benn Levy had a verbal wrestling match with the Chancellor of the Exchequer when he tried to pin him down for precise answers to questions about the dollar earnings of British films in the United States and about dollar expenditure by British producers.

He failed to get direct answers.

His first question concerned dollar expenditure by British film companies on the building or purchase of theatres abroad.

Mr. Dalton referred him to a previous answer, when he said that such a question could not reasonably be answered in public statement.

"It is contrary to practice—and I think quite rightly—to reveal by way of Parliamentary answer the financial arrangements of private individuals whether monopolists or small men," Mr. Dalton said after further questions, "I do not think it is right to give this information here."

Next, Mr. Levy asked Mr. Dalton how much money in dollars had been put at the disposal of British producers for such things as the employment of foreign players. Mr. Dalton replied that there were no separate arrangements apart from the usual travelling allowances and the like.

Mr. Levy's last question was whether British films had cost us more in dollars in the last few years than we had received from them in dollars. He wanted to know the precise difference.

When Mr. Dalton refused to be drawn on this one, Levy asked if the Chancellor would give reasons for withholding information of public importance at a time when we were "scraping the barrel for dollars, even to the extent of saving a million or two on newsprint."

Mr. Dalton replied, pointing out that any such figures so far available might be inaccurate and could not be accepted as final.

ELVIN: FULL AGREEMENT WITH WALSH

Draft Now on its Way to States

GEORGE ELVIN, general secretary of A.C.T., told the KINE. this week that the union has reached "a very wide and detailed" agreement, together with N.A.T.K.E., with Richard Walsh, president of the Hollywood union, I.A.T.S.E.

Walsh returned to the States on Wednesday of this week, after a four-week stay in Britain. He will place the draft agreements with the British unions before his executive for approval.

The A.C.T. representatives met Walsh for the last time on Tuesday to finalise the draft of its part of this agreement.

WILCOX—WITH RELEASE DEAL—ON Q.E.

Herbert Wilcox and Anna Neagle are among the passengers returning to Britain on the *Queen Elizabeth* this week, in addition to the Arthur Rank party. Wilcox returns with a release contract with M-G-M for his "Courtneys of Curzon Street," having spent over a month surveying the U.S. market for his future independent productions.

Abel Green, editor of *Variety*, is also a passenger on this crossing. Hugh Findlay, M-G-M-British publicity director, returns from Hollywood after an absence of two months.

Australia Bans Kinema Building for 3 Years

New theatre construction in Australia is prohibited for the next three years under an order by the Minister for Building materials.

The order was made to conserve materials for Australia's housing programme.

Renovations and repairs to existing theatres are also severely restricted under the regulation.

A Film Man's Gift

D. J. James, owner of Studio One and Two, London, has bought the Grand Hotel, Borth, on the Cambrian Coast, and has given it to the Welsh League of Youth.

The new owners took over at an informal ceremony on Saturday when Sir Ifan ab Owen Edwards received the building on behalf of the league.

Change Over to Film

Arrangements for the change at Bolton Theatre Royal from stage production to kinema shows are under way, and it is expected to open with films early in August.

Oldham Watch Committee has approved the distribution of £667, proceeds from the Sunday opening charitable contributions, amongst local charities. The C.T.B.F. will receive £66.

COLUMBIA PICTURES presents

A Musical in Tech

Rita

HAYWOR

Down

MARC PLATT · ROLAND CULVER ·

ADELE JERGENS · GEORG

Original screenplay by Edwin Blum, D

Directed

A DON

chnicolor!

a

Larry

ORTH ☆ PARKS

n to Earth

with

LVER · JAMES GLEASON · EDWARD EVERETT HORTON

· GEORGE MACREADY · WILLIAM FRAWLEY

n Blum, Don Hartman · Songs by Allan Roberts and Doris Fisher

Directed by ALEXANDER HALL

A DON HARTMAN PRODUCTION

The British Library

THE TRADE PRESS ACCLAIM
"DOWN TO EARTH"

Kinematograph Weekly

POINTS OF APPEAL: Novel, intriguing, amusing and exciting plot, charm and talent of Rita Hayworth, tuneful numbers, thrilling and dignified climax, ambitious staging, provocative title, technicolor and box-office stars.

Daily Film Renter

Exhibitors won't need an oracle to tell them that this musical plus is a big winner.

To-day's Cinema

Stimulating light musical entertainment well off the beaten track, great in star appeal and assured of rich box-office harvests.

COLUMBIA PICTURES

C.E.A. COMMENT ON THE DALTON PROPOSAL

Happy to Join with Other Sections in Any Representations to Chancellor

"NO USE SQUEALING BEFORE ONE IS HURT"

A DETAILED report, "factual even though it sounds gloomy," on the international film situation—written by Walter Fuller—was circulated to delegates at last week's General Council meeting of the C.E.A.

It opens with an overall picture of the dollar crisis, and states that there is no prospect of immediate help from what is called the "Marshall plan."

W. R. FULLER

It then points out that the dollar loan is rapidly running out, and that for 15 months there has been a possibility of some restrictive action being taken against film imports. During that time the C.E.A., through W. R. Fuller, has taken action in opposing such suggestions.

If and when an import duty is imposed, says the report, it will work like this: If an imported film earned for the renter £100,000 and the tax was, say, 25 per cent., then £25,000 would be payable as taxation to the Treasury by the renter and 25 per cent. less in dollars would accordingly be remitted to the U.S.A.

In the ordinary way any such tax would be passed on subsequently to exhibitors and to the public, but there is machinery to avoid this under the "Goods and Services Act of 1941" and under Defence Regulation 55A (b). The method of control would be to fix a ceiling for film rentals which should not exceed that paid for the twelve months prior to the introduction of the new powers.

The Board of Trade, the report adds, has already assured the House of Commons that the duty would be devised so that it could not be passed on to showmen or the public.

Later the report says:

"Negotiations ensued with your president and general secretary while they were in Zurich recently, when they were invited to lodge opposition in Parliament.

"Your officers came to the conclusion that the Chancellor of the Exchequer would get his powers without any trouble and there was no useful purpose to be served by placing the C.E.A. in opposition to public opinion.

"There is always considerable risk in lodging opposition in any such case when the feeling at the House of Commons can be accurately gauged. The Chancellor might be encouraged by members to go even further than he intended.

"The accuracy of your officers' estimate was confirmed by Mr. Oliver Stanley, who, on behalf of the Opposition, indicated that everybody in the House would support the clause.

"Your president and general secretary indicated that if and when the time came to discuss the matter with the Chancellor, the Association would be happy to join with other sections in any representations.

"The line your Committee adopts at the moment is that it is no use squealing before one is hurt. What will happen next no one at the moment seems to know. Possibly little more will be known before October, when the next dollar review has been announced.

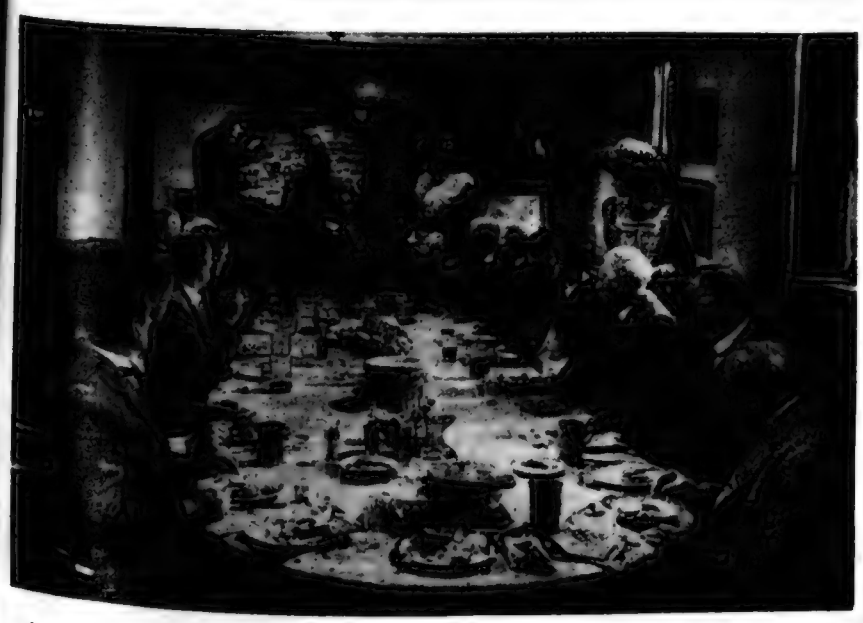
"The whole question is being discussed on the highest levels, and we can only await the outcome with the knowledge that Mr. Dalton has promised to have a full discussion with the Trade in the event of action becoming necessary."

"Picture Parade" Criticism

Exhibitors' criticism of the B.B.C.'s "Picture Parade" were expressed in a letter by the general secretary to the B.B.C.

Among other points, he said: "By all means boost British films, but there is little point in decrying American films which are 80 per cent. of our supply, in the same breath, while we all have to live on American films. When the British studio bottle-neck is removed, we are ready to take as many British films as we can get, but in the interests of quality let them displace American films on merit rather than create prejudice against another great nation, which may have surprising reverberations in the difficult negotiations for international peace.

The officers are to meet the B.B.C. at an early date



A scene from the Ealing Studio production THE LOVES OF JOANNA GODDEN, starring Googie Withers, Joan Kent, and John McCallum. It is being released by G.F.D.

NATIONAL FUEL CAMPAIGN

Secretaries Asked to Serve

THE Ministry of Fuel and Power is setting up Fuel Efficiency Committees throughout the United Kingdom, and the Ministry has agreed to the C.E.A. suggestion that our branch secretaries (or local officers) be invited to become members. Branch secretaries have been notified accordingly.

It is suggested that branch secretaries take a lively interest in the work of these committees. It is possible that the Regional Fuel Officers will look to the kinemas to provide some form of publicity, which should be given wherever possible.

The General Purposes Committee is to ask the Ministry of Fuel and Power to receive a deputation of the officers and representatives of the circuits at an early date for a preliminary discussion as to the possible effect upon opening times of kinemas.

Names of Film Print Offenders Wanted

The question of film prints was raised in a resolution from the Leeds branch to the effect—

"That this branch is disturbed that a major film distributor in the Leeds area is only being issued with well-used prints of current films in lieu of new ones, and that even first-run exhibitors are receiving copies in bad condition."

C. P. METCALFE said that certain renting firms in Leeds did not receive any new film prints. The prints had run at least two weeks in London and had done several other releases. The result was that even first-run kinemas were receiving copies almost in rags when supplied.

It was a great injustice that there should not be a better supply of copies. It was no use pleading shortage of films; they could be satisfied in the southern area with a smaller number of copies and some new copies should be reserved for the provinces for important dates. The General Council should take it up on behalf of all other branches.

The PRESIDENT said that Mr. Metcalfe had mentioned one in the resolution but had talked about several companies.

Mr. METCALFE replied that the branch knew positively about one but were aware of others.

It was agreed that the matter be dealt with direct with the renter concerned by the general secretary and that Mr. Metcalfe should state, when he knew, the names of other companies.

The Fields' Broadcast

As reported in last week's KINE., the C.E.A. is joining theatrical interests in a protest against the B.B.C.'s proposed "Gracie Fields Working Party" and similar free shows. E. J. Hinge has been appointed by the C.E.A. to join a theatrical deputation on the subject to the Postmaster-General.

N.A.T.K.E. ACTIVELY OPPOSES S.O. AT NOTTINGHAM

"Against Spirit of the Agreement"

THE action of the Nottingham branch of N.A.T.K.E. in actively opposing Sunday opening in the area was reported by F. A. Prior. He felt that it was against the spirit of the National Agreement.

F. A. Prior said there was a Labour Council, a resolution passed by the council and supported by the Labour people, who had been very helpful, for the poll. Therefore, it was somewhat of a surprise that the local branch of the N.A.T.K.E. held a meeting and passed a resolution, by four to one, not only to oppose Sunday opening but actively to oppose it, and this was published in large headlines in the local Press.

He had replied to statements in the Press but felt that the local N.A.T.K.E. action was against the spirit of the National Agreement, if not against the letter. There had been discussions the previous day with various leaders of the Labour movement in Nottingham and contact made with the General Secretary who had at once communicated with Mr. O'Brien. A strong disavowal was wanted from Mr. O'Brien which could be put in the local Press the next day.

The GENERAL SECRETARY reported that he had seen Mr. O'Brien, who said he had sent a strong telegram to the local secretary and promised to produce a copy, but this had not yet come to hand. The first thing was to get a refutation from Mr. O'Brien in the Press immediately; secondly, as this was about the third time this particular local secretary had done this, very strong measures should be taken to enforce discipline.

The PRESIDENT said he was sorry that he was unaware the day before of what had happened at Nottingham, and had he known he would have taken a different view of the Scottish resolution protesting against N.A.T.K.E.'s secretary there. If this kind of local action continued several things would have to be done

Scottish Resolution Against Union

The Scottish branch sent a resolution objecting to the attitude of Bailie Wm. Brown, organising secretary of the Scottish branch, N.A.T.K.E., to the proposed Sunday opening of Edinburgh kinemas, and it is recommended that the matter be remitted to the National Conciliation Board with a view to the N.A.T.K.E. instructing their Scottish branch that they must adhere to all clauses in the agreement and pointing out that alternatively the question of working the National Agreement through the Ministry of Labour so far as the Scottish branch is concerned would have to be considered."

The General Purposes Committee stated that this resolution does not follow out the procedure laid down in the National Agreement. Any matter, in order to reach the National Conciliation Board, must first be dealt with by the Area Conciliation Board.

Tipton B.C. has approved plans for a new kinema in Newhall Street, Tipton, for Picture House (Princes End), Ltd.

C.E.A. GENERAL COUNCIL PROCEEDINGS

Takings Down 20 Per Cent.: Need for Tax Relief Stressed

FIGURES WANTED TO SHOW THE SERIOUS POSITION EXHIBITORS ARE FACING

WHAT may be regarded as the first "official" verdict that box-office receipts have fallen by at least 20 per cent. is made in a C.E.A. report to the General Council, which met last week and debated entertainment tax. An appeal that members should send in details of box-office receipts was made.

The matter was raised following a resolution from the London branch, and the General Purposes Committee reported that C.E.A. policy should be directed to securing a variation in the incidence of the tax, to enable the steadily increasing expenses to be recovered from the box-office.

"The new fact which emerges," says the report, "is the drop in takings for the month of May, estimated at about 20 per cent., and a greater fall in June. It will not be known until the autumn whether these are only seasonal declines.

Rising Costs

"Also, for the first time, the first published accounts of one of the circuits, that of A.B.C., indicates that takings have passed their peak, expenses have very considerably risen and their dividend for the particular year was maintained by the addition of a refund of E.P.T. to the profits earned."

The most practical manner of handling the campaign would be to negotiate with the Customs and Excise, who have indicated that they are perfectly willing to consider any matter put forward.

General Council was recommended to make the first point in its new campaign an intensive drive among the members to ask them to let us have by about September or October the necessary figures to support our case.

It was appreciated that quite a number of members do not like sending figures, so a points system has been worked out whereby the necessary information can be supplied in points and percentages instead of the actual figures. None of this information will go beyond the general secretary and auditors, who will collect the replies.

LT.-COL. S. K. LEWIS reminded the Council that his branch, at its half-yearly meeting, had been very determined about this, and were prepared to accept both long and short views.

Appeal to Members

He was very satisfied with the outline of the programme to be pursued on members' behalf, but he would appeal to members present that when those figures were asked for they would not be too shy of producing them, but let the officers have the ammunition with which to fight the battle.

He had been on many deputations, and when one went to the Treasury and started to talk generalities, the first thing that would be said in a very quiet voice would be, "Where are your figures?" and when there were no figures they could say they were the most downtrodden industry in existence, but it would have no effect.

The report was received and agreed.

B. T. DAVIS, in moving approval of the report, said he was sure all would wish him to express to Mr. Fuller sincere thanks and appreciation of the work and trouble he had taken in endeavouring to put before the General Council a full picture of what might be involved in the new *ad valorem* duty should it be imposed.

Although the two officers were on holiday they were in constant touch and had come to the conclusion, the wisdom of which had been verified, that the Association should take no part in resisting the Chancellor's motion.

But they would be prepared to negotiate with all other sections of the Trade in trying to work out any necessary subsequent arrangements if these powers were taken. Should it be necessary, the General Council would be called together at short notice, but the officers were watching the position from day to day.

T. H. FLIGELSTONE drew attention to the number of foolish remarks made in the House of Commons in connection with the film Industry and complained that they were not answered.

T. FRANCE supported this view and the PRESIDENT agreed, but pointed out that this matter was being fully considered and had not been overlooked. Mr. Fuller's report was adopted.

THE NEW OFFICES

The C.E.A. moves into its new offices —164, Shaftesbury Avenue, W.C.2—on August 1.

It is hoped to have the council room ready for the September meeting, but progress is difficult owing to shortage of material and labour.

At last week's General Council meeting BERT ELTON suggested that the new offices might contain a room where delegates could keep business appointments, and a charge could be made for its use. This is to be considered.

The Walt Disney studios at Burbank attract large numbers of visitors to California. Recent visitors from this country were Joseph Cohen, managing director of Jacey Cinemas, and his family

Hinge's Good Work on Wages Board

E. J. HINGE was unanimously appointed C.E.A. delegate to the Unlicensed Places of Refreshments Wages Board, following a resolution at last week's General Council meeting.

F. A. PRIOR wished to couple with this reappointment the Association's very best thanks to Mr. Hinge, which he moved. C. G. BERNSTEIN seconded, and it was agreed with acclamation.

Mr. HINGE thanked the General Council for its confidence in him and Mr. Prior for his very kind remarks.

He pointed out that a lone voice meant very little to a Catering Board, and a fallacy of the whole matter was that there had been five Boards meeting at different times. He thanked all for their confidence in what apparently was a hopeless job.

J. Arthur Rank in Hollywood pays a visit to the set of Paramount's MY OWN TRUE LOVE. With him are Henry Ginsberg, Paramount studio head, Wanda Hendrix, Phyllis Calvert and director Compton Bennett

PRESENTATION TO PAST PRESIDENT

His Year of Great Achievement

LAST week's meeting of the General Council of the C.E.A. included a presentation to the past-president, Fred Prior, and congratulations to Sir Sidney Clift on his knighthood.

In making the presentation to his predecessor in office, president B. T. DAVIS said that this was one of his most pleasant duties in his year of office.

It was a token gift, he said, as Mr. Prior had arranged to buy a bureau with the subscriptions, and it was gratifying to say that every member had signified his approval of Mr. Prior and his work of the last year by donating to that gift.

Mr. Prior had made the whole of his work look so simple that no one thought he was working so hard as it was well known he must be.

He had had several very difficult things during his year of office and to mention the N.A.T.K.E. agreement and the managers' agreement would alone remind delegates of some of the achievements.

Mr. PRIOR, in reply, thanked the president very much indeed for the very kind words on his work and for the way they had been received by the delegates.

He was actually looking forward in the not too far distant future to retiring from the accountancy side of his interests, but he would keep in touch with the kinema side. With that object in view he was having a bureau made to his own design which he hoped would fit the bill.

Of all the subjects with which he had dealt in his year of office the one that had given him the most anxiety had been the P.R.S. agreement, with the result of which he hoped all had been satisfied.

Sir Sidney's Honour

THE PRESIDENT said his next duty was another pleasant one, that of proffering congratulations to certain members, one of the General Council and two in the Industry generally, on the reception of honours from His Majesty the King. At the luncheon to be held in honour of Sir Sidney he would have a better opportunity of saying how much and how sincerely all congratulated him upon the honour of knighthood and trusted he would live a long time to enjoy the rewards of his efforts.

The next was Leslie Farrow, one of the big four of the Rank Organisation, who all would congratulate on the reception of the C.B.E.

Then there was George Lodge, who had already received the O.B.E., and was now advanced to C.B.E. (Applause.)

SIR SIDNEY CLIFT first of all thanked the delegates on behalf of Mr. Farrow and Mr. Lodge.

On his own account, he wished to say thank goodness the citation had said nothing at all of the little work he might have done for the kinema Industry, so the door was wide open for someone else who was connected with it.

It would be a grand thing to see such a great Industry rewarded for all it had done and for its great value to the public life.

One day he hoped someone would be given such an honour because of the services of the Trade.

MANAGERS RECOGNISED

At its General Council last week the C.E.A. decided formally to recognise the Society of Cinema Managers.

It was stated that the society now has a representative membership of about 1,000.

TRADE UNITES IN TRIBUTE TO SIR SIDNEY CLIFT

All Sections Represented at Luncheon in Honour of Knighthood

AT Grosvenor House last week the Cinematograph Exhibitors' Association gave a luncheon to congratulate Sir Sidney Clift on his knighthood, and to congratulate the Industry itself on the honour which had been indirectly paid it. But the occasion was much more than a C.E.A. affair. It was one of those times when the whole industry is united in tribute to a man's public work.

B. T. Davis, C.E.A. president, was in the chair and was supported by Tom Williams, M.P., the Minister of Agriculture and Fisheries, and Sir Patrick Hannan, M.P., Hugh Gaitskell, Parliamentary Secretary to the Ministry of Fuel and Power, Tom O'Brien, M.P., and by leading executives from all sides of the trade.

The President said it was a case of one Birmingham man congratulating another, and Mr. Davis spoke with expert knowledge in his appreciation of Sir Sidney's outstanding work for the Midlands and for Midland charities.

The remainder of the speeches followed the president's example and were short and to the point.

Tom Williams stressed that this was an honour which had been well earned, as honours have to be. Sir Sidney, he said, was a man who had done an enormous amount for agriculture during this country's war-time economy.

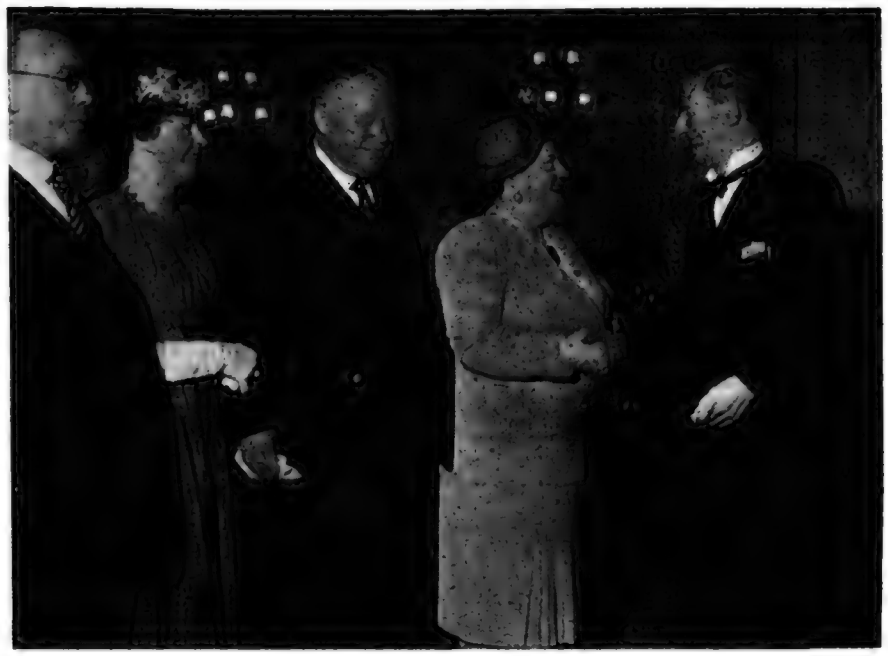
Sir Patrick Hannan, who pointed out that Sir Sidney was one of his constituents, mentioned his good fellowship, his good citizenship and his unfailing generosity where Midland matters were concerned.

Hugh Gaitskell was actually deputising for Sam Eckman, Jun., of M-G-M, who was unable to pay his tribute to Sir Sidney owing to business in the Law Courts. He said it was the first time he had ever been in a renter's shoes, but he seemed thoroughly to enjoy it.

Tom O'Brien mentioned old wage battles he and Sir Sidney had had over the conference table and warmly praised his humanity and good fellowship.

Sir Sidney, in a short reply, said that he was glad that the honour had not been conferred on him for services to the film business. This, he argued, left the door wide open for such an honour to the Trade and he hoped it would be conferred very shortly.

Exclusive "Kine." Pictures



B. T. Davis, president of the C.E.A., and Mrs. Davis look on while Sir Sidney and Lady Clift welcomes Tom Williams, Minister of Agriculture, at the Trade luncheon, in honour of Sir Sidney Clift's knighthood

Theo Fligelstone and Tommy France caught by the "Kine" cameraman in characteristic mood

Exhibiting, renting and film booking interests are represented in this group, which includes S. K. Lewis, Ken Nyman, Cecil Bernstein, D. J. Goodlatte and Syd Hyams

Norman Hart, C.E.A. solicitor, Max Thorpe, of Columbia, and John Woolf, of G.F.D., were among the many Trade leaders from Wardour Street present

Cecil Bernstein, J. W. Davies, vice-chairman of the Londop C.E.A., and R. C. O. Viveash, secretary of the C.T.B.F.

STUDIO NEWS AND VIEWS

Rank's Second Feature Group Starts at Highbury: Progress in Manchester: Comedy Gets a Break: Property Department, Inside View

SHOOTING started last week on the first of the J. Arthur Rank Organisation's second features, or curtain-raisers, as the Rank central Press room rather coyly calls them. With the first floor work at Highbury on "Colonel Bogey," a light comedy ghost story, from an original by John Banes, a new Rank project with many implications can be said to be well and truly launched.

Significant facts are these: the films turned out at Highbury will be approximately 4,500 ft. long; they will run for something like 50 minutes; a fair average floor shooting time is estimated to be about three and a half weeks.

Simple arithmetic, perhaps tinged with a little optimism, gives a possible 14 and a probable 12 pictures a year. Even ten films would be a valuable addition to our output for any 12 months; and it might mean that my estimated outside figure of 80 films per year as our maximum possible output with present resources could be raised by four or five pictures. And every little helps.

I give, with great respect, full marks to Arthur Rank for being the first major British producer to plan a steady programme of second features to balance his large-scale productions. It is good policy, and the results will be immensely valuable to his theatres, should there be in the future any restriction in the import of American films, whether through the imposition of a duty or any other reason.

Furthermore, the greater the number of kinemas which can be filled with all-British programmes, the better it will be for the prestige of the Industry. Obviously, all liberal-minded people in or out of the film business must agree that the screen is international, and entertainment from any and every country should be welcome, provided that it stands up on merit. But there is equally no doubt that British product should attempt to get a much larger share of British screen time than it gets at the moment.

This Rank curtain-raiser project is a very healthy sign, not only because it is going to provide more films, but because it shows that J. Arthur is capable of planning and fostering bread-and-butter fare for the public as well as the gilt and the gingerbread. After all, gingerbread isn't everybody's cup of tea, to coin a mixed metaphor, and I never heard that gilt was all that edible, although the epicure can often relish what the honest trencherman rejects with scorn.

John Croydon, who is in charge of this project, has no false ideas about it. He wants to get down to turning out sound, competently made, modest entertainment, with more accent on comedy than is the case just now with most of our production.

"Colonel Bogey," for instance, is comedy, and other comedies are planned, one of them to star a new funny man, Freddie Frinton. This, too, is a healthy sign, for, as Pat Mannock pointed out in these pages a couple of weeks ago, there is far too much gloom, sadism and psychological sickness in our films just now.

Freddie Young with Skeets Kelly, operator, shows a modern piece of apparatus to Frank Canham, veteran cameraman, who visited Edward Dryhurst, an old friend, at the M.G.M. studios at Elstree during shooting in WHILE I LIVE. Below: Glynis Johns, who plays the role of the mermaid in Islington's MIRANDA, and Betty E. Box, producer, helping to transfer carp to the huge fresh-water tank used for the under-water scenes of this comedy-fantasy

NEWS FROM THE NORTH

A LONG letter from the Blakeley, Manchester, studios informed me that the first production in this trim little set-up has been completed on a nine weeks' schedule. It was, you may remember, a Sandy Powell vehicle called "Cup-Tie Honeymoon," and the directors are said, rather modestly, to be "agreeably satisfied" with the results.

Work on the next picture, which will star Frank Randle, Tessie O'Shea and Dan Young, begins immediately as far as exteriors are concerned. A unit is going to Blackpool, where officials have granted facilities for filming all over the town, and especially in the pleasure resorts. Studio work on the picture will begin in September. Like the Rank second features, these Blakeley films are strictly bread-and-butter stuff, but they have an enormous public, and they, too, will be a valuable addition to total output.

Paul Gallico, author of "The Snow Goose," soon to be filmed at Pinewood, with his wife, talking to David Lean, who will make the film, during an interval between scenes at Pinewood, for OLIVER TWIST. On the left is Stanley Haynes, who collaborated on the script of the latter film

BITS AND PIECES

WHILE I was at British National I looked in at the property room, where Frank Davis is in charge of one of those fantastic collections of odds and ends that will always fascinate me. The property store at British National is too small for the mass of amazingly assorted material it should hold. Large quantities of what in another business would be called junk are stacked outside, medical operating tables jostling with period fireplaces and ancient bicycles with plaster trees.

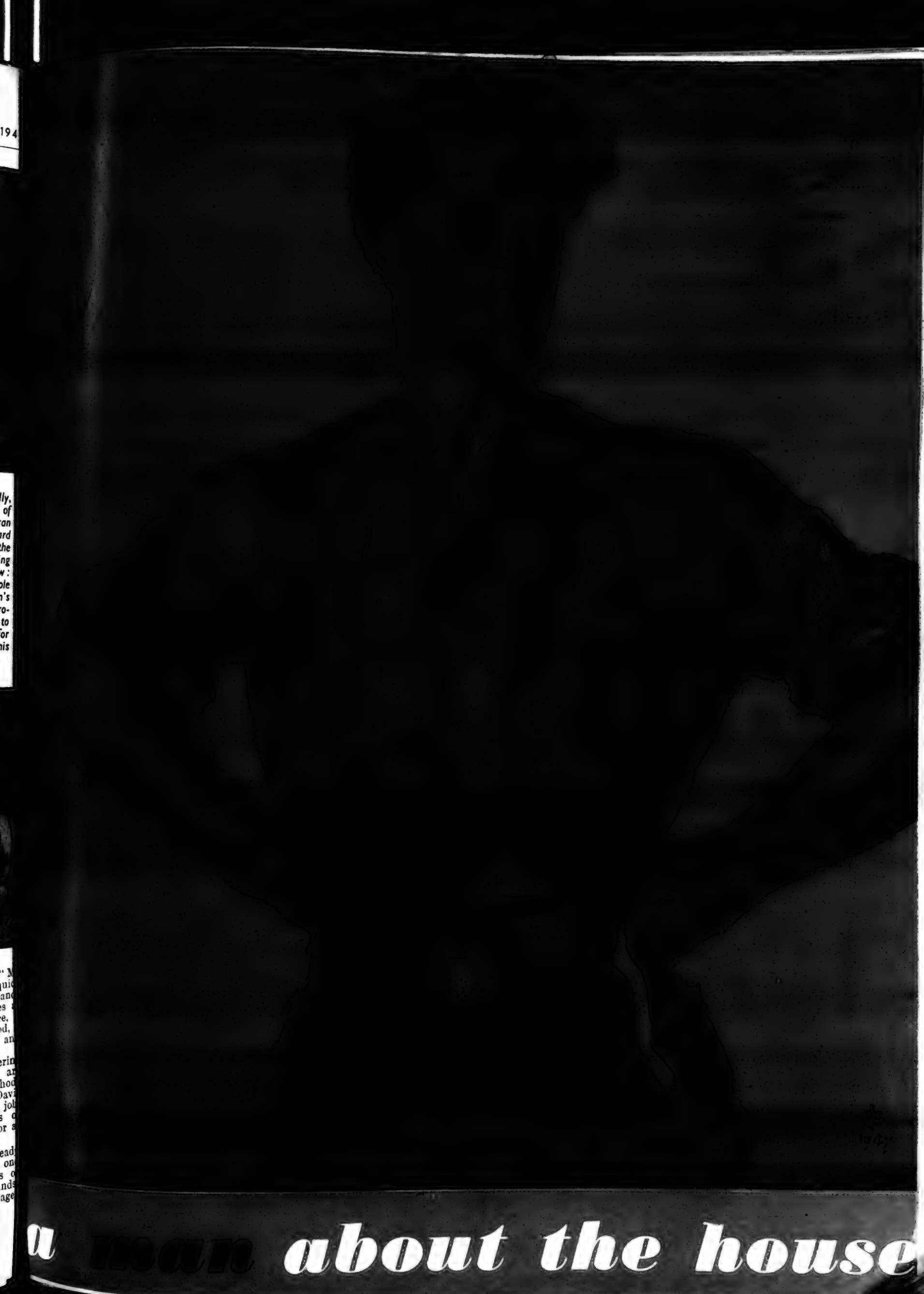
Inside the store Davis showed

me the breakdown script for "M Brother Jonathan," and a quic run through it revealed demand on his department for articles varied as a 1910 Rolls Royce, local newspaper of that period, horse-drawn industrial lorry an a Red Admiral butterfly.

All these and a bewilderin quantity of other odd goods ar obtained by routine method through contacts built up by Davi from a long experience of his job In his store are all kinds o articles that may be called for a moment's notice.

He has office bill files read made up—to save time when on is asked for. He has racks o advertisements of different kinds Old newspapers with front page

Continued on page 25


a man about the house

screen dramatization of Francis Brett Young's famous novel of Mediterranean passion and terror when two English spinsters inherit . . . .

BRITISH LION
presents

A MAN

ABOUT THE HOUSE

MARGARET JOHNSTON

DULCIE GRAY

GUY MIDDLETON

FELIX AYLMER

LILIAN BRAITHWAITE

and introducing

KIERON MOORE

directed by

LESLIE ARLISS

produced by

EDWARD BLACK

(by courtesy of M.G.M. British Studios)

KINEMATOGRAPH WEEKLY
July 24, 1947

MARGARET JOHNSTON

DULCIE GRAY

KIERON MOORE

A MAN ABOUT THE HOUSE

LONDON
TRADE SHOW
JULY 31st
PALACE THEATRE
2.30 p.m.

BRITISH LION

Continued from page 20

New Unit Lists: Verity's Army Film: Movements from Ealing

giving news of historic events—these are useful for pin-pointing a period. A complete set of the Crown Jewels. Pawn tickets, telegram and letter forms of various kinds, glasses, bottles, china of all periods.

All these things are racked, filed and docketed and have only to be dusted when required. As I looked round I realised that only experience can make a good property master. You must have the instinct for knowing what is likely to be wanted and an amazing gift for improvisation. Davis has them—he is one of the veterans of the game.

ALL ABOUT ARMY SERVICE

AN ARMY recruiting film, "School for Soldiers," is the latest undertaking of Verity Films. Jack Wintle is producing this picture for the A.K.S., and it is designed to tell the new entry into the Army all about the life they will lead for the first six weeks of their training. A. F. Jackman, production manager for the A.K.C., and Dick Tambling are supervising the production on behalf of the Army Kinematograph Corporation. There will be a full cast of players.

Here is the full production unit: Producer, Julian Wintle; production manager, A. C. Snowden; unit manager, Arnold Brettell; production liaison, Alfred Marcus; director, Jeffrey Dell; first assistant, Les Wilkinson; second assistant, Leslie Hughes; continuity, Pamela Carlton; camera lighting, Bob Lapresle; operators, Lestocq Woolridge and Leo Rogers; camera focus, Dennis Bigg and Jim Godding; camera assistants, Ron Robson and A. Chapman; sound supervisor, Richard A. Smith; sound mixer, Charles Tusto; boom operator, Jerry Turner; sound camera, John Appleton; art director, George Haslam; assistant, Stanley Shields; editor, Anna Zolk; assistant, Derek Holding; casting, R. Curtis; wardrobe mistress, E. Curtis; make-up artist, Jack Craig.

ACTIVITY AT EALING

THE Ealing teams are still on the move. Basil Dearden and Michael Relph are away to Prague to get exteriors and background material for "Saraband for Dead Lovers." This trip will take about three weeks.

On their return a unit will spend a couple of weeks at Blenheim Palace filming more exteriors. This will be in August before the studios close down for two weeks. After the holiday break the picture will go on to the floor before the Technicolor cameras.

Meanwhile, the "Scott of the Antarctic" unit has returned from Switzerland, having worked on the Yungfrau at 11,300 ft., probably a greater height than any other reached before by a film unit for a purpose of this kind. Everything went extremely well, although Osmond Borrodaile, chief cameraman, confesses to the fact that the strong light caused a few shooting problems. The Monopack negative is now on its way to Hollywood for development and printing, and the unit is keeping its fingers crossed while awaiting reports as to the quality of the results.

A further expedition is to go out for this film, this time to Norway, in mid-September. Following this location work, the picture will go into the studio around November, with John Mills as Capt. Scott. This gives Ealing a pretty full autumn programme, with both pictures in colour.

Incidentally, another Parisienne has joined the cast of "Against the Wind." She is Gisele Preville, who started work in the studio last Wednesday and who already has settled down amazingly well. This film has quite an international cast, and it should do well in the overseas markets, especially in Europe.

UNIT FOR PRAGUE

THE production unit which Ealing has sent to Prague for special sequences for "Saraband for Dead Lovers" consists of: Director, Basil Dearden; associate producer, Michael Relph; art director, Jim Morahan; unit production manager, Ralph D. Hogg; first assistant, Stanley Irving; adv. production assistant, N. Priggen; second assistant (location), John Meadows; continuity, Phyllis Crocker; lighting cameraman, Douglas Slocombe; camera operator, Jeff Seaholme; camera focus, I. Craig; loading and clappers, H. Salisbury; stills, R. Gough; accounts, Mrs. Deakin; wardrobe mistress, Mrs. Crutchley; wardrobe assistant, Mrs. Minell; wardrobe master, B. Foster; wardrobe assistant, L. Hubbard; hairdresser, D. Hart; make-up, H. Frampton; props (1), H. Phipps; props (2), R. Beaven; props (3), R. Weymouth; painter, J. Porter; electrician (charge hand), E. Chapman; electrician, H. Sadler; stand-by carpenter, F. Hook; rigger (camera), E. Lockhart; stage hand, K. Edwards. The following are listed for reserves and casual visits: Writer, A. McKendrick; wardrobe supervisor, A. Mendleson; plasterer, T. Davis; stage hand, E. Rider; carpenter, C. Rye. In studio: Second assistant, E. Metcalfe.

DROWNING OPHELIA

IF ALL goes well at Denham they will have drowned Ophelia in the Colne by the time you read this. With the weather as it is at the time of writing, I do not envy little Jean Simmons, who, I am told, looks incredibly lovely as the tragic lady in "Hamlet."

There is every indication that this part will take little Simmons to greater heights. Olivier is extremely pleased with her work up to date. All this reminds me that many months ago David Lean gave me his considered opinion that one day Jean would be our biggest star. "Hamlet" may make her that, for Olivier has a knack of getting a little more out of his players than most of them believe they are capable of giving.

The big scenes recently shot inside the studio have included the play within a play, described to me neatly by publicist Ken Green as the prototype of all reconstruction of the crime scenes.

Frank Davis, property master at British National showing Michael Denison his collection of replicas of the Crown Jewels, just a part of his wide range of items ready just in case. Below: Laurence Olivier on the crane directs a scene for HAMLET for Two Cities at Denham. The cameraman is Ray Sturgess and his assistant Gerry Surman

UNIT LIST RACING

HERE is the full unit list for Gainsborough's "The Calendar," location scenes for which have just been shot at Ascot. Commencing date of studio shooting is September 15. Executive producer, Sydney Box; director, Arthur Crabtree; production controller, Arthur Alcott; production manager, Douglas Peirce; cameraman, Reg Wyer; supervising art director, George Provis; art director, John Elphick; wardrobe supervisor, J. Harris; supervising editor, Alfred Roome; cutter, J. Barker; make-up, W. T. Partleton; stills, A. Chapman; recordist, A. Rhind; first assistant director, Basil Keyes; second assistant director, D. Rose; third assistant director, E. Braun; camera operator, Len Harris; first assistant camera operator, J. Harris; second assistant camera operator, P. Young; continuity, P. Pearson; assistant continuity, Margaret Taylor; hairdressing, Nina Brue; wardrobe mistress, Dolly Smith; wardrobe master, Bill Neale; loading, W. Law; sound camera, L. Abbott; boom operator, Charlie Wheeler; assistant boom operator, R. Frampton; property master, Arthur Rumsey; floor electrician, F. Elkins; publicity director, Tom Burdon; stills and pub. features, Leslie Frewin; floor representative, Arthur Allighan.

GREENPARK IN SCOTLAND

SEVEN members of Greenpark productions unit—who are making a three-reel documentary, "The Seven Sisters," Government-sponsored to show British shipbuilding to the world for C.O.I.—paid a flying visit to Glasgow to take in the launch of the refrigerated cargo liner, *Imperial Star*.

Scope of the film takes in all shipbuilding areas in the U.K. The unit recently returned, by banana boat, from South America, where they shot scenes of British ships on the job from Buenos Aires to Brazil. Production manager John Elliott supplies statistics: Total of 14 countries were touched in making the film; a 20,000-mile itinerary in South America; 3,000 miles to date in Britain.

SHORT ITEMS

ROBERT SIODMAK arrived last Thursday to direct Paul Soskin's production of "Precious Bane" for Two Cities.

Maureen Glynne has been loaned by Maurice J. Wilson to the Worthing Repertory Company to appear in "The Constant Nymph" at the Connaught Theatre, Worthing.

LEONARD WALLACE

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

One of the (superficially) more reasonable charges often made against film producers is that they take the utmost pains over casting and production, while neglecting the fundamental importance of plot.

* * *

In brief, " the trimmings are better than the joint."

* * *

It's an easy charge to make—although I shall show that it is unjustified—because the most difficult thing in the world is to find a really new story.

* * *

You will remember it has been said there are only six original plots, and that all books, plays and films are variations upon one of the six.

* * *

This again has been denied by the school of thought which holds that there are only three original plots.

"ARCH OF TRIUMPH"

One of the memorable modern novels which I shall be presenting to you in film form this autumn.

It is an Enterprise Production, with Ingrid Bergman and Charles Boyer. Charles Laughton has another of the key parts.

Be that as it may, there are, in the treasury of the world's literature, thousands of great books and plays, upon some of which I have been privileged to draw.

* * *

Just a few of the authors I have brought to the screen: William Shakespeare, Charles Dickens, Robert Louis Stevenson, Mark Twain, Rudyard Kipling, Tolstoi, Vicente Blasco Ibanez, Jane Austen, J. M. Barrie, Alexandre Dumas Fils, Pirandello, Hugh Walpole, Eric Maria Remarque, Eugene O'Neill, Rudolf Besier, Margaret Mitchell, Frederick Lonsdale.

* * *

But what of new authors and undiscovered talent?

THIS WEEK'S TRADE SHOW

On Wednesday I am offering you " RAMROD," with Veronica Lake, Joel McCrea, Preston Foster and Arleen Whelan.

The two last named are seen above, in this sizzling adventure story of several " bad men " and one even worse woman!

Well, I have just arranged for twice yearly (instead of yearly) presentation of the Metro-Goldwyn-Mayer Novel Award, which carries with it a minimum of 150,000 dollars, with a possibility of another 100,000 dollars from sales.

* * *

That looks as if I were trying to find the stories, doesn't it?

* * *

And I am doing so. In 1944, when the Award was established, it was won by English Elizabeth Goudge, with " GREEN DOLPHIN STREET."

* * *

This has been made into a magnificent motion picture, which you will be seeing very soon.

* * *

In 1945 the Award went to " BEFORE THE SUN GOES DOWN," by Elizabeth Metzger Howard, which also won the much valued Doubleday Doran prize.

* * *

In 1946 Mary Renault's " RETURN TO NIGHT " was my winner.

* * *

Then, this year, I made the Award biannual; and " RAINTREE COUNTY," a first novel by 33-year old Ross Lockridge, Jr., is winner for the first half-year.

* * *

In case you should be asking whether I am really searching for *new* talent from young and struggling authors, Lockridge—who had spent six years writing, re-writing and trying to place his book—tells me he had exactly 100 dollars between himself and the prospect of starvation when he received word that my 150,000 was coming along!

* * *

Getting really enthusiastic, my Editorial Board, this year for the first time, has also awarded a special extra prize to Maritta M. Wolff for " ABOUT LYDDY THOMAS."

* * *

Yes, I *am* trying to get the stories—and I'm succeeding.

* * *

Before even it was published as a novel, I bought " RED DANUBE," amazing story of Vienna under the occupation. If there is such a thing as originality—and somehow I think there is—this certainly has it.

" MERTON " COMES AGAIN

The silent classic becomes a " scream " you're bound to hear, in my new version of " MERTON OF THE MOVIES," with Red Skelton and Virginia O'Brien.

Trade show next Thursday, July 31.

Although there is all too much sadness in the Vienna of to-day, Bruce Marshall has managed to capture the essential gaiety of the British troops there—he was one of them—and of those Viennese, particularly the Nuns with whom he was billeted, who still have faith and the great gift of laughter in their hearts.

—Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Balalaika (M-G-M)—U.S.	**102 min. (U)**	Nelson Eddy, Ilona Massey, Frank Morgan.	Spectacular screen operetta. Reviewed in "Kine." February 15, 1940.	**Handy light booking for the family (C).**
†Down to Earth (Columbia)—U.S.	**101 min. (A)**	Rita Hayworth, Larry Parks, Roland Culver.	Lavish Technicolor musicale, with a celestial fringe. Story novel, amusing and exciting. Star's performance attractive and staging first-class.	**Obvious star booking (CC).**
Dynamite Canyon (New Realm)—U.S.	**58 min. (U)**	Tom Keene, Evelyn Finley, Stanley Price.	Weatherbeaten Western. Story obvious, acting indifferent and photography drab.	**Small hall "second" (C).**
It Happened on Fifth Avenue (Pathe)—U.S.	**113 min. (A)**	Ann Harding, Charles Ruggles, Victor Moore.	Sentimental comedy drama set on Fifth Avenue. Far-fetched, yet appealing. Characterisation and direction sensitive and showmanlike. Family and feminine appeal strong.	**Very good popular booking (CC).**
I Married a Witch (International)—U.S.	**76 min. (A)**	Fredric March, Veronica Lake, Cecil Kellaway.	Sophisticated supernatural comedy, modelled on "Topper" lines. "Kine." review, March 25, 1943.	**Good novelty booking (C).**
Living in a Big Way (M-G-M)—U.S.	**103 min. (A)**	Gene Kelly, Marie McDonald, Charles Winninger.	Comedy drama of the rebuilding of a hasty war marriage. Gene Kelly's dancing brilliant, story and propaganda thin.	**Ordinary "programmer" (CC).**
† Romance of the West (Pathe)—U.S.	**58 min. (U)**	Eddie Dean, Joan Barton, Emmett Lynn.	Full-blooded period outdoor musical melodrama. Story straightforward, acting versatile, numbers tuneful and Cinecolor spectacle impressive.	**Good Western (CC).**
Secret of Linda Hamilton (Pathe)—U.S.	**58 min. (A)**	Mary Ware, Rick Vallin, Addison Richards.	Rough and ready melodrama of the confessions of a college girl. Story, staging and acting indifferent.	**Very, very moderate "second" (NC).**
Seven Keys to Baldpate (RKO-Radio)—U.S.	**68 min. (A)**	Philip Terry, Jacqueline White Eduardo Ciannelli.	Comedy crime melodrama, a third "take" of Earl Derr Biggers' time-honoured thriller. Cast and staging adequate, but plot old-fashioned.	**Very, very moderate "second" (NC).**
***Swiss Honeymoon (New Realm)—British.**	**63 min. (U)**	Percy Marmont, Pat Mainwaring.	Artless British travelogue. Scenery superb, but story and acting weak.	**Moderate fill up (CC).**
†Vigilante's Return, The (G.F.D.)—U.S.	**67 min. (U)**	Jon Hall, Margaret Lindsay, Andy Devine.	Robust Western in Cinecolor. Action fast, characterisation versatile and fights realistic.	**Good "horse opera" (CC).**
Woman of the Town, The (International)—U.S.	**89 min. (A)**	Claire Trevor, Albert Dekker, Barry Sullivan.	Colourful outdoor comedy melodrama. Reviewed in "Kine." March 30, 1944.	**Good revival for Western enthusiasts (C).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture † In Colour**

Reviews for Showmen: *By Josh Billings*

DOWN TO EARTH

Columbia. American (A). Photographed in Technicolor. Directed by Alexander Hall. Featuring Rita Hayworth, Larry Parks and Roland Culver. 9,060 feet. Release not fixed.

LAVISH Technicolor musicale, suggested by the big stage and film success, "Here Comes Mr. Jordan." It describes the extravagant adventures of Terpsichore, one of the nine muses, who makes a brief return to this mortal soil to safeguard the interests and protect the life of a young theatrical producer, menaced by a ruthless gangster. Its "Topper-like" approach gives a new slant to otherwise conventional "back-stage" and, at the same time, cunningly stresses the beauty and versatility of Rita Hayworth. It's good box-office, even if it fails to attain classical proportions. Obvious star booking.

Story.—Danny Miller, producer of a Broadway musical show, quarrels with Georgia Evans, his leading lady. She has her own idea how to play Terpsichore, the principal part. The real Terpsichore, comfortably installed on Mount Parnassus, is all for Danny and asks Mr. Jordan, her heavenly "shop steward," to arrange her visit to earth. Messenger 7013 conducts her and, after she assumes the name of Kitty, Max Corkle, a theatrical agent, places her on his books and persuades Danny to sign her up. She wants Danny to go all highbrow and her advice causes the show to flop. She and Danny quarrel, but Mr. Jordan refuses to allow her to return. He points out that Danny is in trouble with Joe Mannion, his gangster backer, and is liable to be bumped off. Mannion is then conveniently disposed of and Danny's revised show is a hit. Kitty and Danny want to marry, but Kitty, having completed her mission, is ordered back to Parnassus. Mr. Jordan comforts her by allowing her to peep into the future and see herself in Danny's arms.

Acting.—Rita Hayworth is amply equipped for the rôle of Terpsichore. She has beauty, wit and knows how to dance. Larry Parks, fresh from his triumph in "The Jolson Story," is more than adequate as Danny, and Roland Culver, James Gleason, Edward Everett Horton and George Macready never put a foot wrong as Mr. Jordan, Max Corkle, Messenger 7013 and Joe Mannion respectively.

Production.—The picture is pure fantasy, but its tie-up with the next world does not stretch the imagination too far. In fact, apart from providing a fresh opening and ending, the celestial asides seldom interfere with the presentation of conventional "back-stage." Drama, comedy, romance, song, dance and lavish spectacle alternate smoothly between heaven and earth, and Rita Hayworth, looking more beautiful than ever in tasteful Technicolor, brightly illuminates the extravagant illusion. A gift from heaven to the astute showman, it should thrill and beguile all but the highest of highbrows. Its terrific star values are complete cover against most box-office risks.

Points of Appeal.—Novel, intriguing, amusing and exciting plot, charm and talent of Rita Hayworth, tuneful numbers, thrilling and dignified climax, ambitious staging, provocative title, Technicolor and box-office stars.

IT HAPPENED ON FIFTH AVENUE

Pathe. American (A). Directed by Roy Del Ruth. Featuring Ann Harding, Charles Ruggles and Victor Moore. 10,322 feet. Release not fixed.

ELABORATELY mounted sentimental comedy, set on Fifth Avenue, showing how the second richest man in the world learns a new philosophy of life from a wise old hobo. The fairy story has modern trimmings—its whimsy gently explores the current housing problem—and the competent cast and resourceful director see that all its golden arrows are shot home. Much

REVIEWS—continued on page 28

REVIEWS—*continued from page 27*

less raucous than Capra, but no less effective, it's warm, witty and comforting popular entertainment. Very good family hall booking.

Story.—McKeever, an elegant hobo, secretly takes up residence in the palatial Fifth Avenue home of Michael J. O'Connor, a financial colossus, while the owner is on holiday. He befriends Jim Bullock, a handsome young ex-Serviceman, who can find neither home nor job, but has to confess that he is a trespasser. During all this, Trudy, O'Connor's high-spirited daughter, misses her mother, Mary, divorced by her father, and returns home alone. She meets Jim and McKeever, and lets them think that she is in need of a job. Jim's old army comrades and their wives and children invade the O'Connor mansion, and before long O'Connor finds out. Trudy, now in love with Jim, persuades her father to pose as a tramp and examine the post-war housing difficulties. Mary joins in the conspiracy, and in the end, O'Connor, now known as Michael, solves the problems of the ex-Servicemen. He is reconciled to Mary and gives Jim and Trudy his blessing.

Acting.—Victor Moore contributes a rich and warm caricature as wise old hobo McKeever, and Charles Ruggles is good as tycoon O'Connor. Don DeFore and Gale Storm make the most of the conventional interest as Jim and Trudy, and Ann Harding, Grant Mitchell and Edward Brophy make no mistakes in direct support.

Production.—The tale is unadulterated make-believe, but its daydreams contain sound philosophy. Its interplay of characters is clever, and even if it takes a little longer than is necessary to arrive at its happy conclusions, it retains its warm, quizzical flavour to the end. Incidentally, most of the action takes place round about Christmas time and the seasonal trimmings gracefully amplify its point. It's ideal popular and family entertainment, and for the life of us we fail to see the reason for its "A" certificate.

Points of Appeal.—Wholesome sentiment, quizzical wit, very good cast, resourceful direction and strong family angle.

LIVING IN A BIG WAY

M-G-M. American (A). Directed by Gregory LaCava. Featuring Gene Kelly, Marie McDonald and Charles Winninger. 9,304 *feet. Release not fixed.*

DOMESTIC comedy drama of the rebuilding of a hasty war marriage. It contains a few good human and satirical touches and these are bridged by Gene Kelly's brilliant dancing, but for all the star's versatility it becomes footsore and weary long before it arrives at its time-honoured climax. It takes a really strong drama, let alone a Terpsichorean titbit, to stand up to 103 minutes. Milk and water "programmer."

Story.—Leo Gogarty, a professional dancer serving in the American Air Force, meets Margaud Morgan at a stage-door canteen. She is dazzled by his uniform and he by her beauty, and they marry, but he is called back almost immediately. On his demobilisation a few years later he finds that he is tied to the selfish daughter of wealthy parents. Abigail, Margaud's knowing grandmother, sympathises with Leo and takes his mind off his domestic troubles by helping him to promote a housing programme for homeless G.I.s. While he is working on the project Margaud is able to see how the other half lives. Meanwhile, the stage is set for a divorce, but by the time the case comes to court Margaud is cured of her selfishness.

Acting.—Gene Kelly meets all the modest acting demands and dances brilliantly as Leo, and Marie McDonald is a beautiful if somewhat dumb Margaud. Jean Adair, Spring Byington, Charles Winninger and Clinton Sundberg are the most prominent of the neglected rest.

Production.—The highlights of the film are Gene Kelly's dance routines—he scores in partnership with Marie McDonald, with a dog and statue, and on the scaffolding of a building, much to the delight of small children—but the novel ensembles fail to conceal the poverty of its wit and plot. Sentimental and over long, it's neither good propaganda nor very exciting entertainment. The pill it prescribes for the homeless needs a stouter coating of sugar.

Points of Appeal.—Gene Kelly's dancing and catchy signature tune, "It Had To Be You."

DYNAMITE CANYON

New Realm. American (U). Directed by Robert Tansey. Featuring Tom Keene, Evelyn Finley and Stanley Price. 5,234 *feet. Release not fixed.*

WEATHERBEATEN Western, about a dust-up over a lonely ranch, rich in copper deposit. It's all very cut-to-pattern; third-rate acting and drab photography emphasise its shortcomings. Small hall "second."

Story.—Duke Rand, leader of a gang of desperadoes, murders Reed; owner of ore-bearing property, and Colonel Blake, leader of the Rangers. Tom Evans, a secret agent, suspects Rand and poses as a bandit to obtain further information. Midge, daughter of the murdered Reed, is victimised by Rand and his mob, but by now Tom has all the evidence he needs. Rand and his gang are quickly brought to book, and that, for the umpteenth time, is that.

Acting.—Tom Keene displays more brawn than brain as Tom, and Stanley Price makes a very black-hearted Duke. Evelyn Finley sits a horse well as Midge.

Production.—The film is just a series of scraps, with the odds strongly in favour of the hero. Lack of variety is its formidable stumbling block. The best part about it is its scenery, but that's poorly photographed.

Points of Appeal.—Length and "U" certificate.

THE VIGILANTE'S RETURN

General F.D.-Universal. American (U). Photographed in Cinecolor. Directed by Ray Taylor. Featuring Jon Hall, Margaret Lindsay and Andy Devine. 6,025 *feet. Release not fixed.*

ROBUST period Western, turning on a struggle between an officer of the law, posing as a bandit, and a bunch of terrorists. Neither original nor particularly clear, but there is plenty of saloon and outdoor fighting, and this, amplified by Cinecolor, keeps the interest taut. It's definitely a cut above the ordinary black-and-white article. Good "horse opera."

Story.—Johnnie Taggart, a Government agent, is sent to Bannack, Montana, to restore law and order. He poses as "Ace" Braddock, a notorious outlaw, but he is recognised by Kitty, attractive co-proprietor of the tough local saloon. Clay Curtwright, Kitty's partner, is the secret leader of the thugs. Johnnie and Kitty are in love and so are Clay and Louisa Holden, pretty granddaughter of the town's judge. The romantic entanglements occasionally get into Johnnie's hair, but in the end he grabs Kitty and the crooks in breathtaking circumstances.

Acting.—Jon Hall makes a lusty Johnnie. Margaret Lindsay is a cut above the usual Western "principal gal" as Kitty, and Robert Wilcox is plenty tough as Clay. The light relief is in the competent and hefty hands of Andy Devine.

Production.—The picture, packed with fights, contains a particularly high death rate, but it is all put over with such gusto that there is no time for mourning. Cinecolor cunningly paints the lily. The kids will love it, corpses and all! Technically, it compares with the best.

Points of Appeal.—Hearty action, bright vocal and comedy relief, picturesque settings, good cast, and Cinecolor.

SECRET OF LINDA HAMILTON

Pathé. American (A). Directed by Lew Landers. Featuring Mary Ware, Rick Vallin and Addison Richards. 5,285 *feet. Release not fixed.*

CRIME melodrama confessions of an inhibited college girl told in flashback. It pivots on a big trial sequence, but its seamy action seldom rises above the pot-boiler category. None of the characters warrants sympathy and the climax is weak. Very, very moderate "second."

Story.—Linda, daughter of John Hamilton, a district attorney, is subject to fainting fits at college and firmly believes that she will die young, like her mother. Her father is determined to close down all phoney gambling clubs, but Linda is out to see life while she can. Her escort is Paul Reynolds, an ex-newspaper man, and through him she is finally charged with manslaughter. She is convinced she is guilty, and John Hamilton is forced to prosecute, but during her trial Paul is exposed as the killer and the man behind the town's evil night life. Father and daughter, now pronounced fit, are reconciled at the fade-out.

Acting.—Mary Ware is a good looker, but she lacks experience, as Linda. Rick Vallin is very obvious as Paul, but veteran Addison Richards makes a few bricks without straw as Hamilton.

Production.—The tale is told in the form of evidence, given during Linda's trial, but flashback presentation fails to hide its hokum. It may thrill the very unsophisticated, but they're about all.

Points of Appeal.—Title and footage.

SWISS HONEYMOON

New Realm. British (U). Directed by Henry C. James and Jan Sikorski. Featuring Percy Marmont and Pat Mainwaring. 5,750 *feet. Release not fixed.*

ARTLESS British travelogue, illustrating a honeymoon couple's holiday in picturesque and storied Switzerland. It is a sincere attempt to get out of the old quota rut, but in spite of the authenticity of many of its sweeping panoramas and backgrounds, it occasionally wears an amateurish look. Its tale is weak and it could be cut to advantage. Moderate fill-up.

Production.—The film casts Percy Marmont as a middle-aged English resident in a Swiss hotel and he acts as guide, philosopher and friend to a number of English guests, including a young honeymoon couple. The tours are arranged and conducted and each trek carries a modest thrill of its own. The mountain scenery is most impressive, but an attempt to introduce live drama into the ending falls a little flat. The younger players are self-conscious and both the dialogue and continuity are uneven. Most of its faults could be eradicated by the scissors.

Points of Appeal.—Title, scenery and quota ticket.

ROMANCE OF THE WEST

Pathé. American (U). Photographed in Cinecolor. Directed by Robert Emmett. Featuring Eddie Dean, Joan Barton and Emmett Lynn. 5,269 *feet. Release not fixed.*

FULL-BLOODED period outdoor musical melodrama. A brisk pageant of the early West, it describes an unsuccessful raid on silver deposits in an Indian reservation. The plot itself conforms to pattern, but the by-play is generous, the song-numbers are tuneful and the cowboy-Indian spectacle is high, wide and handsome. Cinecolor provides the finishing touch. Good Western.

Story.—Duke Marks, a saloon keeper; Jim Rockwood, a banker; and Len Matthews, an estate agent, learn that part of the Indian reservation contains rich deposits of silver. They determine to secure the land and engage Chico, a renegade Indian, and his followers to stir up trouble. Their acts of violence lead to reprisals and the death of a small Indian

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REVIEWS—continued from page 28

boy, but Eddie Dean, a Government agent, soon has something to say. He and the local padre rally all the law-abiding citizens and in the final flare-up Marks, Rookwood, Matthews and Chico come to timely and fitting ends.

Acting.—Eddie Dean sings heartily and fights hard as Eddie, and Emmett Lynn, Forrest Taylor and Robert McKenzie contribute sound support.

Production.—The film contains a number of tender romantic and domestic asides, but the main attraction is its realistically staged cowboy-Indian spectacle. Amplified by Cinecolor, its culminating reels are packed with thrills. Incidentally, Cinecolor has improved immensely and is now Technicolor's closest competitor.

Points of Appeal.—Straightforward plot, vigorous and versatile teamwork, popular comedy, romance and sentiment, realistic spectacle and Cinecolor.

SEVEN KEYS TO BALDPATE

RKO-Radio. American (A). Directed by Lew Landers. Featuring Philip Terry, Jacqueline White and Eduardo Ciannelli. 6,139 *feet. Release not fixed.*

COMEDY crime melodrama. A third "take" of Earl Derr Biggers' time-honoured thriller, it casually recounts the adventures and misadventures of a successful novelist, writing against time in a spooky house. The principal players do their best with the hoary plot, but fail to silence the creaks. With all its modern trimmings, it's an unblushing "museum piece." Very, very moderate "second."

Story.—Magee, a successful writer of mystery novels, makes a wager that he will finish his latest book within a given period at Baldpate, a lonely, snowbound inn. Mary Jordan, a pretty young woman, is employed to prevent Magee from winning his bet. She proves to be an efficient obstructionist, but before very long she and Magee discover that the inn is the secret hideout of tough jewel thieves. Menacing characters come and go, threats are made and murder is committed, but Magee survives the rumpus and, with the help of Mary, who, meanwhile, has switched camps, finishes his thriller on time.

Acting.—Philip Terry is a colourless Magee, but Jacqueline White, Eduardo Ciannelli, Margaret Lindsay and Arthur Shields are a hardworking supporting team.

Production.—The staging is effective in a theatrical sort of way, but neither the smooth technical presentation nor the tireless acting makes an adequate crutch for the play's limping plot. It will amuse few and thrill few.

Points of Appeal.—Title.

REISSUES

BALALAIKA

M-G-M. American (U). Directed by Reinhold Schunzel. Featuring Nelson Eddy, Ilona Massey and Frank Morgan. 9,185 *feet. Release not fixed.*

PSEUDO-RUSSIAN screen operetta based on a musical stage success of romantic vicissitude before, and after, the revolution. For the most part lavish spectacle predominates, whilst the two principals intersect their romantic asides with arias and duets. Unfortunately, the majority of the cast fail to conceal their American accents, but despite this drawback it should still remain successful light musical entertainment. The KINE. February 15, 1940, described it as "light entertainment of no mean box-office potentialities."

Points of Appeal.—Attractive cast, lilting score, star values, and box-office title.

THE WOMAN OF THE TOWN

International. American (A). Directed by George Archainbaud. Featuring Claire Trevor, Albert Dekker and Barry Sullivan. 8,046 *feet. Release not fixed.*

SPECTACULAR period outdoor comedy melodrama describing the crowded and exciting early life of Masterson, a colourful American character who, after clearing up lawless Dodge City, gained further fame as a New York editor. "Hard-hitting, authentic story, manly feminine interest, colourful and catchy saloon sequences" was the summing-up of KINE. March 30, 1944.

Points of Appeal.—Big thrills, feminine interest and provocative title.

I MARRIED A WITCH

International. American (A). Directed by Rene Clair. Featuring Fredric March, Veronica Lake and Cecil Kellaway. 6,800 *feet. Release not fixed.*

SNAPPY, sophisticated supernatural comedy, modelled on "Topper" lines, describing a young politician's dizzy courtship and happy marriage to a young attractive witch. The tale is a pretty tall flight of fancy, but shrewd direction, plus a boisterous down-to-earth interpretation from the leading characters, adds considerably to its light-hearted value. The KINE. March 25, 1943, says "A fantastic, laughable plot handled by clever and imaginative direction."

Points of Appeal. — Humorous story, brilliant camera work and box-office star values.

STUDIOS PLAN SPORTS GALA DAY

SATURDAY, September 20, is the date fixed for the Film Production Industry Sports Gala Day.

This was unanimously agreed at the recent executive committee meeting which also decided that Uxbridge Stadium would be the most suitable venue for the event. Admission will be by ticket only, price 2s. 6d.

The provisional programme is as follows:—

2.30 p.m.	Parade of competitors.
2.45 p.m.	Commencement of sporting events.
6.30 p.m.	Presentation of prizes.
7.00 p.m.	Signed and autographed photos of film stars.
8.00 p.m.	Commencement of dancing.
11.00 p.m.	"God Save the King."

It was agreed that the chairman should make inquiries on the possibilities of securing the personal appearance of stars and of obtaining autographed photos from the J. Arthur Rank Organisation, Sydney Box Productions, British Lion Films, and M-G-M, Elstree.

In view of the co-operation received from the R.A.F., Uxbridge, it was decided that a percentage of the profits should be donated to the Station C.O.'s Benevolent Fund, the remainder to be divided amongst the competing sports and social clubs.

A.B.C. Release for Eros

Eros Films has secured the British film "Cottage to Let," originally shown in 1941. It is releasing it in London on August 25 through the A.B.C. "A" circuit.

George Brent, Leslie Brooks, Joan Blondell and Jim Bannon in a scene from THE CORPSE CAME C.O.D., Columbia's comedy mystery, to be Trade shown on Friday, August 8, at Studio One, at 10.45 a.m.

Queues Wait for King's, Dover, Reopening

Four-deep queues lined Dover streets for hours before the reopening ceremony of the rebuilt King's Hall kinema on July 14, when "Frieda" was the main attraction. David Farrar made a personal appearance.

The ceremony was performed by the Mayor of Dover (Coun. A. T. Goodfellow) and followed a reception given by Odeon Theatres to about 100 guests, including the Town Council and its officials.

Edinburgh Managers' Society Outing

A party numbering 100 joined the first social outing of the Edinburgh branch of the Society of Cinema Managers to the Three Lochs on Sunday of last week. Three members of the C.E.A., J. S. Dunbar, R. M'Laughlin and W. H. Albin, with their wives, joined the party. Gifts presented by the exhibitors were raffled, and realised £15, the winning tickets being drawn by Mr. Dunbar's daughter, Jacquelin, who has just finished work in her first film.

LANCS OLD BOYS AT BOWLS

LANCASHIRE Cinema Old Boys' Association held its annual bowling competition for the Bert Taylor cup, at the Northleigh Social Club, Manchester, on Friday. The winner was W. W. Lloyd, of Oldham, with Ben C. Gibbs as the runner-up. In the open handicap the prize-winners were: (1) W. Wright (20th Century-Fox) and (2) G. W. Brocklehurst (Warner Bros. Pictures).

"A Film that Should Not be Commercialised"

A good film, but not one that should be commercialised. This, in effect, is the judgment of the Oldham Watch Committee on "Birth of a Baby." The National Baby Welfare Committee asked for the age limit for admission to showings to be reduced to 16. The Watch Committee decided the film must not be shown to mixed audiences and that no one under 18 must be present.

More Playing Time for U.S. Films in Holland

An increase in playing time for American films in Holland of at least four weeks a year over the present 28 weeks is expected as the result of an offer which has been made by the Dutch Ministry of Education.

This was disclosed by Arnold Childhouse, vice-president of the Motion Picture Export Association's Netherlands organisation.

Hollywood News Letter

Now the Unions Want to Share in the Profits from Reissues

ACTORS' CASE FOR COMPENSATION ON 16-mm. SALES

By KINE. Special Correspondent

ONE of the big fights brewing between producers and studio personnel is the struggle for creative workers to get a share in profits derived from the increasing number of films being reissued.

Problem was brought to a head at the conference called last week by the Screen Writers' Guild (affiliated with the Authors' League of America), and attended by members of a number of craft unions as well as guilds.

A committee was appointed consisting of Hugh Butler and Lester Cole, representing the writers; Herb Drake, publicists; W. R. Higbie, carpenters; Norman Loewenstein, art directors and Bernard Vorhaus, directors.

Cole pointed out that of 400 releases in the U.S. last year, 100, or 25 per cent., were reissues of old films. These, he claimed, cost employment to at least 200-300 writers, over 200 directors and producers, and thousands of actors and craftsmen.

"Our Industry," said Cole, "is one of the few in the world where talents and skills of its workers, preserved on strips of celluloid, can be used repeatedly without any remuneration to the possessors of those talents and skills. This fact must be recognised, and some plan is called for whereby compensation will be made for the repeated use of the creative and technical work of those who make our motion pictures.

Actors' representatives called attention to increasing reissue of 35-mm. films in 16-mm. size, and said they wanted added compensation for exhibition and sale of 16-mm. pictures.

It was pointed out that the question of reissues has been brought up already in contract negotiations by various guilds and unions, and that studio management has always replied that if such compensation were granted one group, all the other organised labour groups in Hollywood would demand it.

Orson Welles for Korda

Orson Welles completed "Macbeth" on time, but due to overtime work his budget ran close to 900,000 dollars instead of the 750,000 dollars originally planned. Welles is now reported to be considering going to London to do the "Salome" he has contracted for with Alexander Korda, when his cutting chores are finished on "Macbeth," rather than taking his Shakespearean production to a New York stage as announced earlier.

S.R.O. Development

David O. Selznick returned to Hollywood, after almost five months in the East on "Portrait of Jenny." He will now devote himself to lining up independent product for distribution through S.R.O.

SIX FEATURES FROM DISNEY

Three Year Programme

WALT DISNEY has just announced his production and release programme for the coming three years: Six feature releases through 1950, in addition to his regular schedule of 18 short subjects per year.

The creator of Mickey Mouse is currently celebrating the 20th anniversary of the famous character who made him the world's greatest purveyor of fantasies. In some countries, several Mickey Mouse shorts mounted together in one full-length, "Mickey Mouse Festival," will be released for the occasion.

But Mickey's birthday does not impede the busy tempo of production at the Burbank studio. "Fun and Fancy Free," with Edgar Bergen, Dinah Shore (voice only). Luana Patten, Charlie McCarthy, Mortimer Snerd, Mickey Mouse, Donald Duck, Goofy, Jiminy Cricket, two new bear-cartoons, Bongo and Lulubelle, and two remarkable giants, is now at the colour laboratories, and will be ready for release this fall. "Bambi" will be reissued early in 1948.

"So Dear to My Heart," with Bobby Driscoll, Luana Patten, Beulah Bondi, Burl Ives and Harry Carey will be out late in '48, with Roy Rogers in "Sing About Something" following in 1949.

Disney is preparing an untitled feature for the fall of '49, and "Alice in Wonderland" is now scheduled for release in the summer of 1950.

Michael Redgrave and Carla Lehmann as they appear in FAME IS THE SPUR, the Two Cities adaptation of Howard Spring's novel. It is to be released by G.F.D.

U.S. Picture for Command Show

AT a meeting of the Executive Committee, which is making the arrangements for the second Royal Command film performance, to be held at the Odeon Theatre, Leicester Square, on November 25, it was decided that for this year's performance an American film will be shown.

A selection committee has been constituted, and the film will be picked before the end of September.

"Carnegie Hall" for "Queen Mary's" Maiden Trip

"Carnegie Hall," the Morros-Le Baron production, has been booked for showing on the *Queen Mary's* maiden voyage when the transatlantic liner sails on July 31.

Several days earlier, the *Queen Elizabeth* will sail—on July 25—with "Dishonoured Lady," another United Artists release, as film entertainment.

Exclusive to Distribute Screen Guild Product in U.K.

COMPLETION of a deal for the United Kingdom distribution by Exclusive Films of the product of Screen Guild, progressive independent American producing organisation, is announced by Will Hammer, chairman, and Enrique Carreras, managing director.

Exclusive have already released three of Screen Guild's Cinecolor productions, "Northwest Trail," "Wildfire" and "God's Country."

Screen Guild's new group consists of 18 pictures, headed by "Scared to Death," starring Bela Lugosi, George Zucco, Nat Pendleton, Joyce Compton, and "Death Valley," with Robert Lowery, Helen Gilbert, both in Cinecolor.

Others in the group are "Flight to Nowhere," starring Evelyn Ankers, Alan Curtis, Micheline Cheirel; "Renegade Girl," with Ann Savage, Alan Curtis; "Queen of the Amazons," featuring Robert Lowery, Patricia Morrison; "Shoot to Kill," "Bush Pilot" and "Dark Bullet."

The company's 1948 output includes "Drag Net."

This deal provides a strong backing for Exclusive's British production programme, of which "River Patrol," starring Johnny Blythe, Wally Patch, and "Who Killed Van Loon?" starring Raymond Lovell and Kay Bannerman, will be Trade shown shortly. These will be followed by "Dick Barton," now in production.

Obituary

DEATH OF LORD LEE OF FAREHAM

His G.-B. Association

THE death of Lord Lee of Fareham on Monday last recalls the scheme by which this administrator held the controlling share in the Gaumont-British Picture Corporation, which ensured the retention of the company in British hands, when nearly 2 years ago the Bromhead brothers relinquished their association with it.

Lord Lee's appointment as virtual trustee of British interests was a testimony to his integrity and ability.

T. H. Ashworth

The death occurred on July 1 of Thomas Henry Ashworth, aged 74, formerly of Rochdale, Lancs, where, before his retirement about nine years ago, he was part-owner of the Pavilion and Victory kinemas.

E. Woodall

By a sad coincidence the death occurred two days afterwards of Edward Woodall, of Rochdale, who at one time was associated with Mr. Ashworth as director of Rochdale kinemas.

Mr. Woodall became chairman of Woodalls (Rochdale), Ltd., which company, beside local billiard halls, owned the Milnrow Empire, the Ideal and Princess kinemas, at Castleton, and the Palladium, at Clitheroe.

L. Halstead

Lawrence Halstead, aged 56, of Burnley, manager of the Empire Cinema, Bacup, for seven years up to retiring last March, has died. He leaves a wife, two sons and a daughter. One son, J. Halstead, succeeded him as manager of the Empire.

The Funeral of Sam Langford

The funeral of A. H. (Sam) Langford, for many years advertisement manager of the KINE., took place at St. Marylebone Crematorium, Finchley, last Friday. Many relatives and friends, in addition to Mrs. Langford and the immediate family, were present. Among the wreaths was one from John Dunbar, editorial director of the Odhams group.

The KINE. was represented by Connery Chappell, joint editor; by Paul Peak, advertisement manager, who succeeded Sam Langford on his retirement two years ago; by Reginald Southworth, advertisement manager of the IDEAL KINEMA, and by Arthur Hawes, production manager.

Odhams Press was represented by H. Kamlish, assistant advertisement director.

S. G. Rayment, who was editor of the KINE. for many years and who retired shortly before Langford, was also present, as were two of Sam's staunchest Wardour Street friends in Fred Allen and Fred Marr.

EASTERN C.E.A.'s PRESENTATION TO E. V. BARR

Recognition of Duties as Secretary

A PLEASANT interlude during the quarterly meeting of the Eastern Counties branch of the C.E.A.—held at Great Yarmouth recently—was a presentation to E. V. Barr, retiring secretary.

V. E. HARRISON, vice-chairman, stated that Mr. Barr had been closely associated with the branch since its inception, taking over the chairmanship after the long period during which the late F. H. Cooper was chairman. He introduced the rule that a change of chairman should be made at least every three years.

On the retirement of W. Waters as secretary early in 1940, E. V. Barr undertook, in very difficult times and under great personal difficulties, the duties of secretary to the branch.

In formally presenting the clock, the CHAIRMAN said that he wished to endorse all that Mr. Harrison had said.

In acknowledging the gift Mr. BARR expressed appreciation of the kindly feelings that prompted the recognition of the services which he had been able to render to the branch.

He desired to assure the members that during the war years he had received great help from V. E. Harrison. E. H. FIELD, the honorary treasurer, also expressed his appreciation of Mr. Barr, and said that he had always found him to be a firm friend and wise counsellor.

C.T.B.F. Northern Home

THE CHAIRMAN gave details of the new Northern C.T.B.F. Home at Morecambe, and stated that primarily the Eastern Counties branch would still continue to be served by Glebelands.

Excellent reports were given by various members of the work being done at Glebelands.

Fuel Economy

THE SECRETARY read a letter from Head Office about the formation of local working committees with a view to securing economies in the consumption of fuel. V. E. HARRISON proposed that the secretary should accept the invitation, if it comes along, to be a member of this committee.

The CHAIRMAN asked the members to forward to the secretary particulars of their fuel position as soon as possible.

Charity Collections

IT was agreed that all applications for charity collections should be forwarded to the secretary in order that they may be formally approved at the next quarterly meeting of the branch.

Sunday Opening

THE CHAIRMAN stated that the secretary had brought to his notice difficulties which were being experienced by owners of single houses in small towns or large villages in connection with Sunday opening.

The CHAIRMAN stated that if any member engaged on a Sunday opening campaign would apply to him or to the secretary he would do whatever he possibly could to send assistance, particularly on polling day.

Those present included: G. F. Allen, D. W. Attree, E. V. Barr, Mrs. M. Butterfield, J. Bolam, E. H. Field, F. Graves, E. S. Goodwin, Mrs. E. E. Hipperson, S. Newberry, M. McCarron, S. J. Oliver, L. Oliver, R. W. Ripley and Mrs. O. E. Sanders. E. G. Pike was in the chair.

E. G. Pike, chairman Eastern Counties C.E.A., presenting an electric clock to E. V. Barr, retiring secretary

News from Eire

KINEMA IS ERECTED WITHOUT A PERMIT

Ballybay Promoter Charged

AT Monoghan District Court, J. K. Keelaghan, of Main Street, Ballybay, was charged with erecting a kinema without a licence from the Department of Industry and Commerce.

District Justice Lavery said that there seemed to be a definite contempt and defiance of the law, but he did not want to put anything in the way of the licence now. There must be a substantial penalty for Keelaghan's defiance.

He adjourned the case until October to see if the matter could be put right.

Appeal Won Against Damage Award

The Leinster Cinema Co. won its appeal in the High Court against a previous Circuit Court judgment, which had awarded £65 to a plaintiff who had slipped and fractured his wrist in the foyer of the Leinster Cinema, Dolphin's Barn, Dublin.

The High Court held that the plaintiff had not discharged the onus of proving negligence on the part of the defendants.

20th-Fox Executives in Dublin

Murray Silverstone, president, 20th Century-Fox International, and William J. Kupper, new managing director of 20th Century-Fox here, were guests of honour at a luncheon given in the Shelbourne Hotel, Dublin, by Maurice Elliman.

Mr. Elliman introduced them to their fellow guests, amongst whom were a representative gathering of Irish exhibitors and a group of newspapermen and critics.

Speeches by Maurice Elliman himself, by the guests of honour and by Jimmy Pattinson were happily informal, as were replies made by Maurice Baum, Gerry Kirkham, Leonard Ging, Gerald Ellis, and a representative of the film critics.

Odeon Appointment

Harold Kinsella has been appointed manager of the Pavilion, Dun Laoghaire, in succession to Clifford Marston.

"CUT FILMS, NOT NEWSPRINT" IS URGED IN PARLIAMENT

"Rank Deals Should Materialise in Dollar Receipts"—*SIR STAFFORD CRIPPS*

DEMANDS for the cutting down of film imports rather than restriction of newsprint were made during the debate on newsprint cuts in the House of Commons last Thursday.

At question-time, Mr. Anthony Eden had asked if he was right in estimating that a saving in dollars could be effected by a cut of one-seventeenth in the import of American films, and would it not be more in the national interest to impose such a cut than to inflict such Draconian restrictions on the British Press.

Sir Stafford Cripps replied that it was extremely doubtful whether anything would be saved at all by cutting the importation of half the American films; they could then collect the same sum of money on half the number of films.

In the subsequent debate, Sir Stafford Cripps said that, so far as films were concerned, the Government was taking power to do what it believed to be the only thing to be done. It was taking the only measure possible to save dollars on films.

No Use Cutting Imports

It was really no good cutting film imports because all that it meant was, as film receipts were based on the receipts of the kinemas, for half the entertainment value one must pay twice the price and the dollars would go just the same. (Cries of "Nonsense.") Therefore, he continued, we must have some other method by which we can stop the sterling being exchanged into dollars. That was the device which had been put into the Finance Bill, and when it came into operation it would be for consideration whether and how it should be put into active operation against American films.

Mr. Brendan Bracken: Could I suggest to the Right Hon. Gent. that if he were to cut by one-quarter the amount of dollars he has given to one film monopolist, he could well provide for all the paper we would import from America next year?

Sir Stafford Cripps: The Right Hon. Gent. is no doubt referring to the money that Mr. Rank is spending in America for the purpose of building up the exhibition of British films. Whether it is going to be successful, as he hopes, nobody can say at this stage, but he certainly has entered into some extremely useful agreements for showing British films in America which should materialise very considerable dollar receipts.

Mr. Bracken: How much has been received so far?

Sir Stafford Cripps: I could not tell the Right Hon. Gent because I am afraid I have not got the figures. All I can say is that the new agreements he has made are, of course, far more extensive for showing British films in America than anything we have had so far.

Replying to Mr. T. C. Skeffington-Lodge, who said that Sir Stafford had not answered the point that the paltry saving by this newsprint cut was nothing compared with the great damage which it would do, Sir Stafford said that all these cuts in dollar expenditure must be made up of relatively small items.

Slashing Remarks

There was nothing they could slash, unless the hon. gentleman wanted the Government to slash newsprint altogether.

Mr. Scollan: We could slash films!

Sir Stafford Cripps: We cannot slash films at the moment, until we have power to deal with them. That we shall not get until the Finance Bill is through the House of Lords.

Mr. Beverley Baxter asked if the Government, which were so given to planning, had no idea what they would do about films when the Finance Bill was passed.

Mr. Aneurin Bevan, who replied for the Government, did not deal with this point, but said that if he had to choose between making further cuts in food and making cuts in newsprint, he would make cuts in newsprint.

The Finance Bill was read a third time in the House of Commons on Friday.

At the luncheon given by Maurice Elliman to welcome Murray Silverstone and William J. Kupper, of 20th-Fox. Left to right: Murray Silverstone, Maurice Elliman, vice-chairman Odeon, Ireland, William J. Kupper, Mr. Moss, 20th-Fox manager, Dublin and Gerald Ellis, financial controller, Odeon, Ireland

FINANCIAL FACTS AND FIGURES *by* V. J. BURTT

Dufay-Chromex Profits Down But Dividend Maintained

G.E.C. TO PAY 17½ PER CENT.

DESPITE a reduction in gross profits from £167,118 to £86,409, directors of Dufay-Chromex are maintaining their dividend at 10 per cent. for the year to September 30 last.

Provision for taxation on the profits, after taking into account relief estimated at £37,000 (previous year £102,000), attributable to partial absorption of losses and deficiencies of previous years, amounts to £23,302 (£36,721).

Provision for contingencies is placed at £5,000, against £35,000, leaving a net profit of £58,107, against £95,397.

The annual meeting will be held in London on Thursday, August 21.

G.E.C. Results

General Electric, which includes carbon black among its manufactures, recommends a dividend of 10 per cent. and a cash bonus of 7½ per cent., making 17½ per cent. on its £4,198,000 ordinary stock, the same as for each of the six preceding years.

Preliminary statement discloses that profit for the year, after making provision for E.P.T. and profits tax, was £2,270,965, compared with £2,300,554 for the previous year, and the net balance after deduction of income tax and other charges £905,201, against £956,413.

The meeting will be held at Magnet House, Kingsway, on July 31 at noon.

United Entertainments

United Entertainments announce final of 10 per cent., less tax, making 15 per cent. for year to June 30, 1947. Net profit, £19,530 (£15,070).

Shares in the Doldrums

There was little to enliven the kinema share market again last week. Most of the big groups' shares moved against holders. A.B.P.C. ordinary fell 2s. 1½d. to 22s. 1½d., Gaumont-British 7½d. to 22s. and Odeon 1s. 9d. to 41s. 3d.

Among the few bright features were British Lion Studios 6 per cent. pref., which rose 1s. 9d. to 22s. 3d. on the 15 per cent. ordinary dividend. The 5s. ordinary rose 9d. to 5s. 9d.

Kinemas ordinary, by rising 6d. to 10s. 10½d., shook themselves free from the cares of the British Industry, while Scophony, with a rise of 7½d. to 5s. 4½d., seemed to thrive on the pending controversy between the board and Dr. Sagall.

Stoll Theatres continued to decline, falling a further 6d. to 15s., while Twentieth-Century ordinary were also 6d. down at 3s.

NEW PRIVATE COMPANIES

Bow Cinemas, Ltd.—Registered July 7. Capital, £5,000 in £1 shares. Objects: To carry on the business of kinema and theatre proprietors, etc. The first directors are to be appointed by the subscribers. Secretary: E. R. Ashdown. Registered office: 18, Maddox Street, W.1.

Pendle Cinemas, Ltd.—Registered July 8. Capital, £1,000 in £1 shares. The directors are: Albert E. Cowell, 67, Avondale Road, Darwen; Agnes Best, "Oakdene," Earnsdale Avenue, Darwen; Eve Mellor and Stephanie J. Dow. Secretary: Stephanie J. Dow. Solicitors: Holden, Blanthorne and Danes, 17, Victoria Street, Blackburn. Registered office: Majestic Cinema, Brougham Street, Burnley.

St. Helens (Auckland) Cinemas, Ltd.—Registered July 9. Capital, £1,000 in £1 shares. The permanent directors are: John G. L. Drummond, Low Greenfield House, St. Helens, Auckland; Margaret A. Drummond, Low Greenfield House, St. Helens, Auckland; Norman Thompson, "Ineston," Chatsworth Avenue, Bishop Auckland; and Percival Ewbank, 40, Francis Terrace, Bishop Auckland. Secretary: Percival Ewbank. Registered office: Hippodrome, Bishop Auckland.

Redditch Theatres, Ltd.—Registered July 11. Capital, £14,000 in £1 shares (4,000 ordinary and 10,000 7 per cent. non-participating redeemable cumulative preference). The first directors are not named. Solicitors, Walton and Ray, Luton.

Denton (Coventry), Ltd.—Registered July 12. Capital, £500 in £1 shares. Objects: To acquire the business of kinematograph exhibitors carried on by A. W. Pell, Ltd., in the Standard Cinema, Coventry; the business of a retailer of sweets and tobacco formerly carried on by the said company, and to adopt an agreement with Neville Dent and Harrison Dent.

The first directors are Neville Dent and Harrison Dent. Solicitors: Pinsent and Co., Birmingham.

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

HUMPHRIES MAY REPEAT 42 p.c. DIVIDEND

DEALINGS in the 5s. shares of George Humphries are expected to start on Monday. The shares are being introduced to the market on the basis of last year's profit of £92,958 before taxation. The dividend of 42 per cent. will be maintained for the current year.

Some shares will be made available at 45s. 6d. when the market opens.

George Humphries—which is a £150,000 company—has a 50 per cent. interest, costing £94,500 net, in Mole-Richardson (England).

As soon as possible the firm intends to go ahead with a £125,000 rebuilding programme.

Alexander in Cardiff for Grand National

Grand National has established a new branch manager at Cardiff. He is Norman Alexander, for 12 years in the booking and sales side of the business. He started with British-Lion and, following his demobilisation in 1944, was with Columbia at Cardiff. He later ran a West of England agency.

The offices in Cardiff are at 36, Windsor Place. Telephone Cardiff 6654.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6¾	£5½	£7⅞	—
Assoc. Brit. Corpn. 5s. Ord.	30/10½	20/–	22/1½	– 2/1½
" " " 6% Pref.	32/6	25/3	29/6	—
" " " 4½% Prf.-Pf.	25/4½	22/1½	23/9	– –/3
A.P.P.H. Ord.	46/3	28/–	41/3	—
Brit. & Dom. Films (12/–)	27/3	17/4½	20/–	—
" " " 5½% Pref.	23/4½	20/–	22/6	—
Brit. Lion 7½% Pref. (10/–)	17/1½	12/3	14/9	– –/7½
" " Ord.	6/10½	5/6	6/4½	– –/1½
Brit. Lion Studios Ord.	6/6	3/10½	5/9	+ –/9
" " " 6% Pref.	26/–	24/6	22/3	+ 1/9
" " " 5% Notes	£100½	£98½	£93	+ 10/–
" " " 4% Debs.	£102½	£98½	£99½	– 15/–
Capital Prov. News. (5/–)	20/6	12/–	15/6	—
Cine Television "B" Ord.	6/7½	2/6	2/10½	– –/3
Dufay-Chromex Ord. (2/–)	6/3	3/7½	4/10½	– –/1½
Gaumont-British Ord. (10/–)	28/10½	21/3	22/–	– –/7½
" " "A" ord. (5/–)	18/6½	12/–	10/–	– –/6
" " 5½% 1st Pref.	28/10½	21/3	25/9	– –/3
" " 3½% Debs.	£109½	£100	£104½	+ 5/–
General Theatres Prefd. (6/8)	28/6	12/6½	26/–	—
" " 3½% Debs.	£105½	£102½	£99	+10/–
Granada Theatres 1st Pref.	22/9	19/–	20/–	– –/3
Kinemas Ord (5/–)	12/7½	10/–	10/10½	+ –/6
Mde. Tussaud Def. (1/–)	7/9	4/0½	5/6	+ –/3
" " Prefd. Ord.	30/3	22/6	25/–	—
Moss Empires Ord.	48/–	40/–	38/9	—
" " Cum. Pref.	25/3	23/–	24/9	+ –/6
" " 3½% Deb.	£105	£103	£104½	—
Odeon Assoc. 4½% Pref.	—	—	21/3	—
" " 3½% Deb.	—	—	£99	—
Odeon Props. 4½% Pref.	25/3	21/–	22/3	– –/3
" " 3½% Debs.	£109	£98	£103½	– 17/6
" " 4% Debs.	£108½	£101½	£104	+ 5/–
Odeon Theatres Ord. (5/–)	53/1½	38/9	41/3	– 1/9
" " 6% Pref.	30/6	25/9	28/9	+ –/6
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/–	+ –/3
" 7½% "A" Pref.	33/9	30/7½	34/6	+ –/3
" 7½% "B" Pref.	33/9	31/–	33/4½	+ –/3
" Construction 7% Pref.	33/3	28/3	30/3	—
Scophony (5/–)	16/–	6/6	5/4½	+ –/7½
Stoll Theatres Corpn.	24/9	17/9	15/–	– –/6
Twentieth Cent. Ord. (5/–)	5/1½	3/–	3/–	– –/6
" " 6% Pref. (10/–)	12/3	7/6	9/9	+ –/6
United Entertainments Ord (5/–)	11/11½	10/3	11/1½	+ –/4½

On the S.O. Fronts

TWO TO ONE WIN AT NOTTINGHAM

Birkenhead's 7,468 Majority

NOTTINGHAM people left no doubt as to their wishes in the matter of Sunday opening, there being more than a two-to-one ballot in favour in the continuation of opening. At the town's meeting the church foil carried the day. Since then there has been a voluminous correspondence in the local Press and loudspeaker cars have been touring the city.

Polling resulted as follows: In favour, 28,177; against, 12,068; majority, 16,109. Slightly less than 20 per cent. of the electorate voted

BIRKENHEAD.—Exhibitors had an overwhelming victory on Friday. Voting for Sunday opening was 12,097; against, 4,629. Majority for, 7,468. Sixteen per cent. only of the electorate voted out of the 100,764 eligible.

ECCLES.—Polling at Eccles (near Manchester) on Saturday resulted in another victory for Sunday opening, the figures being For Sunday opening, 5,639; against, 3,069; majority in favour, 2,600. Eccles has a total electorate of about 30,000.

Kidsgrove Campaign Organiser

Having disposed of his small kinema interests, C. A. Crathorn is busy handling Sunday opening campaigns for independent exhibitors. At the moment he is working on the Kidsgrove, Staffs, campaign.

He states that exhibitors requiring the services of an expert organiser for "tough" campaigns can contact him at 72, Hayes Wood Avenue, Hayes, Bromley, Kent. Telephone: Hurstway 2547.

His most recent and successful campaign was Tunbridge Wells, the home of the L.D.O.S.

Brewery's Appeal Against Kinema Scheme

Refusal by the Huyton District Council to grant permission for the erection of a kinema, shop and flat near the rear of a local hotel was the subject of an inquiry by an inspector of the Ministry of Town and Country Planning at Huyton, on Tuesday, July 22. The appeal was made by the Liverpool brewery company which owns the hotel.

Fylde Cinemas Outing

The Bleasdale Fells was the venue for a motor-coach tour by a party of managers and staffs of Fylde Cinemas (Blackpool), on Sunday afternoon. Organised by the social association of the company, it is hoped to make this first outing an annual event.

The sum of £49, proceeds of Sunday opening, has been allocated to local charities by the Hythe Council.

IN THE COURTS

Film Critic Awarded Damages in Libel Action Against M-G-M

JUSTICE HILBERY'S SUMMING UP

AFTER a hearing lasting more than two days, a special High Court jury last week awarded film critic Arnot Robertson £1,500 damages in a libel action against Metro-Goldwyn-Mayer.

In the course of the case, Sam Eckman, Jnr., chairman of M-G-M, and Mervyn Macpherson, its publicity chief, both gave evidence. Another witness was film critic Dilys Powell.

In his summing up, Mr. Justice Hilbery said that a most cherished thing in the law of this country was that in any trial in which libel was alleged, a jury should be the judges as to whether the plaintiff had been libelled or not.

During the war the civil courts had to do almost without the help of juries, but it was hoped that gradually they might resume what had been the traditional mode of trial, especially in libel cases.

"Dropped by B.B.C."

Miss Robertson complained that, as the result of a letter sent by the defendants to the B.B.C. Director of Talks, she was dropped by the B.B.C.

The defence was a denial of libel and slander, and a plea of privilege.

His Lordship said that two matters of which Miss Robertson complained involved precisely the same material. Her first complaint was that she was libelled in the letter of September 27, 1946, which the defendants sent to the B.B.C. Director of Talks, and, secondly, that she was slandered when the contents of the letter were repeated to a newspaper reporter.

Miss Robertson undoubtedly was a person of repute and standing as a film critic and reviewer of films, and a person of literary qualification, he said. Her reviews were sometimes laudatory and sometimes cutting.

"We have a long and great tradition of stage criticism in general enshrined in the literature of our country," said the judge.

Witty Criticism

"I dare not do what I should love to do—read to you some passages at random from some of the criticisms of over 100 years ago—brilliant, witty, and admired ever since—of a man like Hazlitt. You may remember, too, how the late James Agate used to criticise matters of the stage and screen.

"It is not the function of a critic, like it is the function of what I believe is known in the travelling circus world as the box-office booster, to stand outside a booth and proclaim the splendours of everything that is being offered in the way of entertainment inside.

"It is not the function of a critic merely to praise, any more than it is the function of a critic merely to condemn.

"One of his functions is to direct us to that which is worth our while to see and to escape that which is unworthy of our notice.

"There is no reason, is there, why criticisms should be flat-footed and dull? May they not sparkle with wit? Does not wit sometimes point criticism in a way that nothing else can?"

Mr. Justice Hilbery, continuing, said wit might be effectively used to condemn and felt keenly by those who were putting forward a thing that was condemned and hoped to make large profits out of the public.

It might be that, if wit made criticism telling, it mattered a good deal more if it told against the marketer of a product that it was so dull and solemn that no one was likely to take any notice of it.

The defendants had the same right to refuse anyone to previews of their pictures as any member of the jury had to refuse to invite a person into his home.

The Defence

As to the defence of qualified privilege, the jury had to decide whether the letter was an expression by the defendants of their honest opinion, or was it written because they were stung by the incisive wit of Miss Robertson's review of "Green Years" and were determined to get their own back on her if they could?

"I sometimes wonder," added his Lordship, "whether the kinema public gets what it wants. It seems to get what is shovelled up to it."

On the question of damages, Mr. Justice Hilbery told the jury there was no evidence that Miss Robertson was dropped by the B.B.C. because of the letter.

The jury answered all the questions in favour of Miss Robertson. They found that the letter "definitely" imputed to her incompetence as a film critic and broadcast reviewer of films. They also found that the defendants were actuated by malice, and assessed damages at £1,000 for libel and £500 for slander.

Manchester Cinematurians

The annual general meeting of Manchester branch of the Society of Cinematurians will be held on July 29. Owing to the resignation of E. Bolton (H. D. Moorhouse circuit) from the office of secretary, the duties are being temporarily undertaken by W. Miller (Ogden Theatres).

Signe Hasso and Bob Hope are co-starred in Paramount's newest comedy WHERE THERE'S LIFE, to be Trade shown on Tuesday, July 29, Private Theatre, at 10.30 a.m. and 2.30 p.m.

Notts and Derby C.E.A.'s £1,988 for Flood Fund

THE Lord Mayor of Nottingham (Ald. R. Shaw) received the largest single contribution towards his Flood Relief Distress Fund when he received a cheque for £1,988 from R. F. Prior, on behalf of the Notts and Derby C.E.A.

Mr. Prior said that owners of kinemas in the Association's area, which included part of South Lines, had raised £2,980, of which £2,115 was being devoted to the Nottingham fund.

Other contributions to flood distress funds made possible by kinemas included: Mayor of Chesterfield's Fund, £336; Agricultural Disaster Fund, £212; Long Eaton U.D.C. Fund, £15; Kirkby-in-Ashfield U.D.C. Fund, £96, and Mayor of Newark's Fund, £26 5s.

Former Odeon Manager Sentenced to Prison for Larceny

DESCRIBED as formerly manager of the Odeon at Fleet, Hampshire, 29-year-old Charles W. Potter was at Hampshire Assizes found guilty by a jury on an indictment containing three charges of larceny, one of attempted larceny, seven of falsification of accounts and four of uttering forged receipts.

He had denied all the charges.

Sentencing him to 12 months' imprisonment, Mr. Justice Henn Collins said that part of Potter's punishment must be that he had lost a position of trust in which he had been able to earn more than £9 a week, and in which he had prospects of advancement.

Anthony Hawke, for the prosecution said the stealing charges arose out of the discovery that for some dates in January last Potter had sold 1s. 9d. tickets through the "spare" section of the automatic ticket-issuing machine. The tickets sold in that way were not entered on the daily return he had to make to his head office. The proceeds of the sale of the tickets, instead of being paid into the bank in the normal way, were, on the accused's instructions, handed by the cashier to him. The inference was that the money went into his own pocket.

The second part of the case related to the discovery that the accused had been defrauding his employers, according to the prosecution, by charging wages for two employees to whom the wages were not paid. In connection with these payments he had sent to his head office receipts purporting to be signed by the employees, but which they had not signed.

In conducting his own defence, Potter protested at the way he was questioned by representatives of Odeon Theatres. He alleged that for seven hours he was "bullied and threatened." He was later dismissed, and in a letter to the company he said he would write to Tom O'Brien, M.P. "I am firmly convinced that these charges would not have been brought if I had not said I was going to bring my treatment before him," Potter told the jury.

"NO RESTRICTIVE MEASURES BY BRITAIN"

Says Balaban in Tribute to Rank

GLOWING tributes to British films and to J. Arthur Rank as a crusader on behalf of Britain were paid by Barney Balaban, president of Paramount Pictures, Inc., in his address to a meeting at New Orleans convened by E. V. Richards, of Paramount Theatres, in honour of J. Arthur Rank.

"Despite all the talk over the past months that the English will establish quotas or institute other restrictive measures, it is my judgment that they will not," he said. "I have this view because I believe that the English recognise that the American market, to which they have free access, is worth more than any advantage which they would realise from restricting in any fashion our films in England. American films are very popular, and are very highly regarded in England.

"The English have made remarkable progress in the motion-picture field. Directly after the end of the war, perhaps because of eagerness, certain English pictures were brought to this country which were not understandable to Americans. Since then the English producers have better selected the pictures shown here and the improved selection is reflected in the development of a much greater interest for their product.

Our Stars in U.S.

"It will be some time before the most prominent English stars become well known over in the United States. That will come, and I believe that English pictures and English stars will be liked and enjoyed generally by American audiences.

"I hope they are. To my mind it will be helpful to our American Industry, and so long as Paramount remains a factor in the industry it will be helpful to us."

G.F.D.'s Presentation to Mr. and Mrs. Carr

Dave Carr, assistant general sales manager of G.F.D., and Mrs. Carr visited Manchester on Saturday (July 19) and received the congratulations of G.F.D. branch representatives on their silver wedding anniversary. There was a big gathering in the restaurant of the Deansgate P.H., where, on behalf of G.F.D., branch managers and executives in all parts of the country, a canteen of cutlery and an illuminated memento of the occasion were presented to Mr. and Mrs. Carr.

Speeches were made by Harold Bootson (branch supervisor, G.F.D.), who presided, Sydney Caverson and Cecil Brave. The gifts were handed to Mr. and Mrs. Carr by Harold Brooks (Liverpool branch manager, G.F.D.), who is one of Dave Carr's oldest friends in the N.W. territory, having known him for 28 years.

Thieves who broke into the Hillsborough Park Kinema, Sheffield, stole £73 10s. from the safe.

KINEMATOGRAPH WEEKLY
July 24, 1947

WOULD YOU TAKE Frieda INTO YOUR EMA?

"... It has sincerity and controversial appeal which spells money at the box office ..."
Reg Whitley DAILY MIRROR

"... 'FRIEDA', beautifully played by the Swedish actress, Miss Mai Zetterling ..."
Elspeth Grant DAILY GRAPHIC

"... Skilfully made with immense sincerity by one of our ablest young directors ..."
P. L. Mannock DAILY HERALD

"... I lost three critical hats throwing them into the air as a gesture of gratitude and admiration ..." *Ewart Hodgson*
NEWS OF THE WORLD

"... An admiring welcome to 'FRIEDA' ... absorbing entertainment value ..."
Dick Richards SUNDAY PICTORIAL

"... Highly intelligent and altogether fascinating film ..."
Ross Shepherd PEOPLE

"... neatly directed and handsomely acted all round ..."
Cyril Ray SUNDAY TIMES

"... marked by sincerity of a warm, sensitive, thoughtful variety, which is becoming almost a hallmark of Ealing Studios ..."
Joan Lester REYNOLDS NEWS

"... never loses its tension and poignant interest ..."
Campbell Dixon DAILY TELEGRAPH

"... a most touching performance by the Swedish actress, Mai Zetterling ..."
C. A. Lejeune OBSERVER

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THE EALING STUDIOS FILM

THAT HAS SET THE PUBLIC TALKING

"The Assassin" in Colour Heads Columbia's Trade Show Quartette

FORMBY REISSUE QUALIFIES AS QUOTA

"THE ASSASSIN," an outdoor action picture photographed in Cinecolor, and "The Corpse Came C.O.D.," a new murder melodrama, starring George Brent and Joan Blondell, head Columbia's new Trade show schedule of four subjects.

The other subjects are "Little Miss Broadway," a musical comedy, and the reissue of "South American George," one of George Formby's best subjects, which, incidentally, qualifies as British quota for exhibitors.

"The Assassin"

Adapted from a Zane Grey novel, "The Assassin" is described as a great adventure yarn with a new story idea. The cast is headed by Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot and Stephen Geray.

Produced by Harry Joe Brown and directed by George Waggner, the story is about a gunfighter who is determined to lay aside his guns for ever after he has been compelled, in self-defence, to shoot his best friend.

On arriving in new territory, where he seeks to leave his past behind him, he finds himself drawn into a ruthless range war. He is falsely accused of murder, narrowly escapes a hanging, and finally, roused to fury against circumstances, he dons his guns once more.

"The Corpse Came C.O.D."

Advance reports describe "The Corpse Came C.O.D." as a blend of mystery and comedy set against the background of Hollywood itself.

A cast headed by co-stars George Brent and Joan Blondell features Adele Jergens, Jim Bannon and Leslie Brooks.

George Brent is seen as a fast-talking, quick-thinking reporter with a talent for crime detection and romance.

Adele Jergens has the rôle of a film star who precipitates the madcap proceedings by discovering a corpse on the doorstep of her Hollywood home.

The screenplay was by George Bricker and Dwight Babcock, based on Jimmy Starr's thriller. Henry Levin directed.

Formby Reissue

"South American George" presents Formby in the rôle of a theatrical extra who suddenly finds himself forced into impersonating a highly temperamental opera star whom he happens to resemble.

George, in fact, actually plays three rôles in this production. He is the hapless George Butters, a lad with operatic ambitions but no ability; the opera star he impersonates; and the opera star himself.

Linden Travers, the star's leading lady, has the rôle of publicity agent to the temperamental singer. Others in the cast are Jacques Brown, Felix Aylmer, Ronald Shiner, Alf Goddard, Gus MacNaughton, Mavis Villiers, Herbert Lomas and Beatrice Varley. Marcel Varnel directed.

Broadway Musical

Rhythms, dancing and comedy are said to be the main ingredients of "Little Miss Broadway," in which Jean Porter, John Shelton, Ruth Donnelly and Jerry Wald's Orchestra are featured..

Jean Porter is cast as a beauty whose singing and dancing make her the sensation of Broadway. Her romance with John Shelton, against a background of racketeering and blackmail, provides the main thread of the story.

Jerry Wald, clarinet virtuoso, also appears in the film with his band. Five songs, including a clarinet speciality rendition of "The Anniversary Song" from "The Jolson Story," are featured. Arthur Dreifuss directed.

WHERE AND WHEN TO SEE THEM

Little Miss Broadway, Private Theatre, Tuesday, July 29, at 2.30 p.m.

South American George, Studio One, Wednesday, August 6, at 10.45 a.m.

The Assassin, Studio One, Thursday, August 7, at 10.45 a.m.

The Corpse Came C.O.D., Studio One, Friday, August 8. at 10.45 a.m.

RKO-Radio's New Home at Liverpool

New office premises of RKO-Radio at 75, Lime Street, Liverpool, were officially opened on July 16, when there was an informal house-warming party attended by a number of exhibitors. Also in attendance were J. P. Vegoda (general sales manager) and Oscar Baker (assistant sales manager). Norman Wilkinson is Liverpool branch manager.

The Islington, Liverpool, premises of RKO-Radio are being retained for dispatch work.

Esther Williams is starred in FIESTA, M-G-M's Technicolor production, with locale in Old Mexico. It is to be Trade shown on Wednesday, July 30, at Private Theatre, at 10.30 a.m. and 2.30 p.m.

BUTCHER'S GREAT RECORD OF PROGRESS OVER 50 YEARS

E. G. Roy Outlines Ambitious Production Plans

MORE ambitious plans for production of British films were promised by Ernest G. Roy, presiding at the Butcher's Sales Force Conference, held in London, last week.

"For over 50 years Butcher's have held an important place in the history of British film renting and production. They will not rest content merely to hold that place, but are starting, right now, on a campaign into yet wider fields," said Mr. Roy at the conference luncheon.

He also read a message from F. W. Baker, convalescing after his recent illness, which referred to the long establishment of the company, and Mr. Roy added that, with but few exceptions, all of those present had served with Butcher's for a very long time. Two representatives, L. S. Scott, circuit manager, and L. Satchwell, of Birmingham, he said, had been with Butcher's for 30 years.

C. W. Burfield, sales manager, presented his new season's programme of releases, and stated that exhibitors would be given an opportunity of repeating the extremely gratifying box-office achievements of "Send for Paul Temple" in another story of the detective which John Argyle will shortly produce at the Nettlefold studios.

Those present were L. S. Scott, circuit manager; C. Dillistone and J. Watson, London; H. Blond, Southern Counties; H. Davies, Eastern Counties; A. G. Burn, Cardiff; J. C. Timms, West of England; J. E. Fishley and L. Satchwell, Birmingham; H. Cross, Nottingham; M. L. Reid and W. Knox, Glasgow; R. H. Smith and W. Henderson, Newcastle-on-Tyne; E. Tyler, S. N. Hinde and G. Hudson, Leeds; P. McLoughlin, M.C., Manchester; A. E. Latham, Liverpool.

"The Hills of Donegal," produced and directed by John Argyle, was screened at the conference.

Astoria Season for "Miss Bishop"

"Cheers for Miss Bis..." a Grand National reissue, which was to have opened at the ...oria, Charing Cross Road, on ...day, July 27, will now commence its run at that theatre on Aug... 3.

The film stars Martha ...cott with William Gargan. The ...ea-tured cast includes Ed...nd Gwenn, Dorothy Peterson ...nd Marsha Hunt. Richard A. ...w-land produced; Tay G...nett directed.

London Manager for Er...

Phil Hyams, chairman of ...ros Films, has appointed L. G...en-span as London branch ma...ger as from July 14, 1947.

Gaumont-Kalee No. 20 proje...ors have been installed in the C...urt Kinema, New Brighton.

Salesmen at Butcher's Annual Sales Convention

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MANAGEMENT

by THE MANAGER

The Trade Has Neither Time Nor Money to Carry Passengers

TRAINEES MUST BE PICKED WITH CARE AND WITHOUT PREJUDICE

READERS may have seen, as I did some time ago, a letter in a national newspaper from a fellow who suffered from a very serious infirmity. He was well educated, but realised that he could only tackle certain jobs, and among the several he thought he could carry out was that of kinema management. Good luck to him, I hope he succeeded in getting fixed up, but a principle is involved here, one that I'm afraid is becoming more and more prevalent; the idea that if a youngster shows signs of being a bit dumb, then it is quite a good thing to get him on the managerial side of the kinema business.

To a certain extent the business itself subscribes to this idea. It is so very easy for a director to set on his niece's fiance, or for a general manager to find a job for a bridge friend's son. Given all things equal, that's fair enough, and we'll have no complaints to make. We managers do, however, take a dim view of the hopeless specimen of a trainee, whose only claim to fame is that he is a relative of one of the "higher-ups."

At this stage, our Industry has neither the time nor the financial reserve to carry passengers, and a passenger in management can remain so long uncovered by remote control that inestimable harm might be done to the business before the inevitable happens. As we managers so well know, these chaps learn the routine work quite quickly, they are too dumb to be dishonest, they are good timekeepers, and, superficially, they carry out their responsibilities conscientiously.

What is so often overlooked is the fact that to be a good manager, a chap needs far more than these qualifications. He needs tact, initiative, a quick mind, a knowledge of publicity, the ability to acquire technical knowledge, and a hundred other qualifications that can only be found in the men with more than average intelligence. That is why I make this plea to proprietors; I ask them to pick their trainees with care, and without prejudice.

The future of the Industry is in the hands of the youngsters who are starting now. Older managers welcome keen, ambitious assistants, if and when they advance; the manager concerned is proud of the promotion. Those proprietors who have been inclined to use the management offices of their theatres as emergency convalescent homes for friends and relatives will be wise to take my advice. Pick your future managers with as much care as you used to select the sites of your kinemas, it is just as important.

Portrait of a Child

THEORETICALLY, the J. Arthur Rank Organisation policy in inaugurating a national Press campaign, or prestige campaign if you like to call it that, to enhance the kinema-going habit is an excellent one, and I have already paid tribute to its value. Let them, therefore, not take unkindly to my criticism of one national Press advertisement emanating from their publicity office, one headed "Minor Audience, Major Problem."

This intelligently conceived advertisement to publicise Rank children's clubs is, in my opinion, damned before you start to read the copy. It is dominated by a line drawing of a gaunt child, who, so far as I can judge,

NO EASY STEPPING STONES FOR THESE MANAGERS

A series of eight lectures on the projection and engineering side of the kinema are being given to assistant managers in training on Circuit "B" of Gaumont-British. Here is a party taking a lesson in projection. Extreme left: Mr. Deally, engineering section; Mr. Pulman, projection section. Back row: E. Pearson, E. Meptstead, L. Phillips, State, Kilburn. Foreground: Mr. Crocker, mobile manager Circuit B; G. Dwyer, Coronet, Notting Hill; L. Chapman; Mr. Lewis. Right foreground: Mr. Posner, circuit controller, Circuit B; P. A. Fowler, assistant controller; Mr. Henton, engineering department, who is in charge of lectures on heating and ventilation

might be watching a "horrific" programme. It is fear I see in his big expressive eyes. His shoulders and taut hand express nervous tension; his whole demeanour is just what I'd want my boy not to be. An advertisement like this can only harm the children's club movement.

Advertise, yes, by all means, but for goodness sake strike a happy note. Inoculate the parents' minds with the very proper idea that their youngsters are going to have fun and enjoyment on Saturday mornings. Maybe I'm old-fashioned, but only pictures of laughing or smiling children touch my heart and make me feel kindly towards the originators.

The Royal Wedding

MY patriotism when I read of the Royal betrothal was tinged with selfish anticipation. As a showman, I realised that here, at last, was a newsreel item that really would ring the bell at the box-office. I was horrified to read ultimateiy that this will probably be an austerity wedding with lounge suits, and the like. Let us use all our efforts to prevent this. Never in history have the people been in more need of a stimulant, and there is no greater national stimulant than the mass hysteria of a Royal procession of magnitude.

A Royal wedding seems the ace attraction of all, and I, speaking on behalf of my patrons, do sincerely plead that as much pageantry as is possible in these hard times should be organised for this great moment of national rejoicing. Surely there are plenty of uniforms lying around from pre-war days to put a bit of colour in the show. Talking about colour, and with memory of Castleton Knight's terrifically popular coloured topical, "Victory Parade," I venture to forecast that here, at long last, is a worthy subject to repeat the amazing box-office figures of that giant among news films.

I have not yet learnt which, if any, company is taking it in colour, but I cannot believe that it will be passed by.

While on the subject of newsreels, I must express my personal opinion that they are losing their attraction. Seldom now do we find a subject in the newsreel contents-bill that looks like bringing people into the theatre. It may be that the subjects aren't there, but somehow I don't think that is the real reason. The old competitive spirit cannot be delayed too long, because it looks as if our newsreel men are becoming lethargic.

Curtailed Hours

THERE is a rumour going the rounds to the effect that kinema opening hours will be curtailed in the winter months.

It is up to managers to quash these rumours firmly. In fact, this is a subject that might well be dealt with by the Industry as a whole.

Don't forget that we have an excellent story for opening during normal hours. Let us start a campaign early in the autumn pointing out the advantages of going to the kinema, and enjoying communal warmth. Let us tell the public to switch off their fires. and lights and radios and go to the kinema.

The infinitesimal saving of power and fuel attained by curtailing kinema opening hours would be offset by the increased consumption in the homes of patrons deprived of their visits to the kinema, or who only stay away from home half the customary time because of the kinema show being shorter.

Teas, To Be or Not To Be

NORAH ALEXANDER has joined the ranks of newspaper columnists "having a tilt" at managers. This time she speaks of a West End kinema. Apart from her remarks about the programme, and reference to a wandering male who wasn't the responsibility of the manager, anyway, she complained about the rattling tea cups during the film, because afternoon tea was being served. There is a limit, I agree, to the interference of patron's comfort that could be allowed by auditorium sales, but we do need that little bit of extra profit, especially now when things are getting tighter.

Personally I haven't yet restarted the sale of teas, but before the war I compromised by barring sales during the showing of the principal feature. I shall be interested to know whether any readers have views about this important subject.

SHOWMANSHIP

Pay Attention to Details and Always Watch the Weather

I PASSED through a prosperous small town the other day and saw a kinema on a corner site which bore the announcement under its canopy, "Come inside—the coolest place in Blanktown." It was a very attractively printed invitation, and it was displayed so that it could be seen from a very wide range of vision. In fact, there was only one thing wrong. The weather was foul.

It was one of those chilly, drizzly days that preceded the last fine spell, and, moreover, the weather had been indifferent for at least two days previously. Since I was travelling by car I had no opportunity to get up close and examine the fastening of this banner, but I cannot think there would have been any difficulty or any considerable expenditure of time required to take that notice down when it was obvious to the manager that a spell of poor weather had set in.

My reaction to the invitation, had I been a prospective patron, would have been "not Pygmalion likely!" Oddly enough, I know the manager of this hall quite well—no names, no packdrill—and in general he is a most efficient person. Well, we all know that the best of us can slip up on some small detail.

I tell this story for two reasons: to point out the obvious moral that it is impossible to pay too much attention to details, and to offer a suggestion. Here is the suggestion. If you are going to extend banner invitations to the public, remember the fickleness of the English climate, and have at least three alternative forms of wording; for example: "Come inside—the coolest place in Blanktown"; "It's cold where you are—but it's cosy inside"; "If there's a nip in the air, nip in here for warmth and comfort."

It is quite a practical proposition to have such slogans printed on the three sides of a long, triangular section "box," made perhaps of linen stretched over the battens, and suitably mounted so that the appropriate slogan can be turned to face the public as the weather changes from day to day. All that is required is a simple swivelling device at each end of the triangular "box," a locking catch to secure each message in position, and the whole thing could be permanently hung in a spot where it will catch the public's eye to the best advantage.

And remember, gentlemen, it's the detail that is liable to catch you out, and as no man can be expected to remember everything all the time, don't be too proud to consult your assistant and your foreman from time to time as to suggestions for the improvement of service and general publicity. They may have noticed things that you've been taking for granted.

*

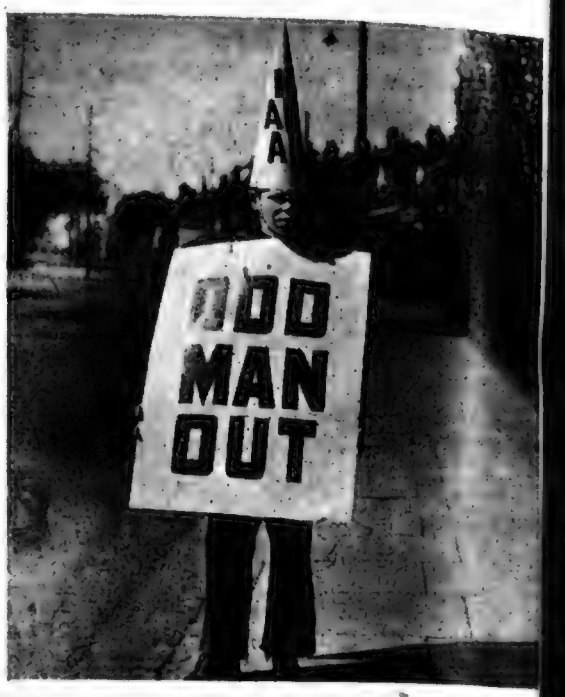
FROM RKO-Radio I have received a distinctive folder entitled, simply and boldly, "RKO-Radio pre-sells to your public." Inside are three large sheets illustrating in bold, attractive make-up, national advertising in newspapers, major periodicals and in public places, such as stations, solus sites, etc., taken out recently by the company.

This brochure is directed to exhibitors, and no doubt many of my readers will have received it by the time they read this. I only wish to congratulate RKO not only on a first-rate planned selling campaign, of which there is ample evidence in the folder, but also on its enterprise in telling exhibitors about it as succinctly as they have done.

Extensive Operation

AN early start for publicity in connection with "The Razor's Edge" was put into operation by Nigel F. Lockyer, Ambassador, Slough. Some months previous to playdate, help had been promised to the local hospitals in order to publicise the urgent need for new staff so that wards could remain open. Posters were displayed showing a surgeon holding a scalpel with a student nurse at his side, and worded: "The Razor's Edge—of the surgeon's knife would be useless without the aid of a nurse."

A complete model of a modern hospital, with each department illuminated, formed a centre-piece display in the circle lounge, and a trained nurse acted as hostess, answering questions from patrons. Advanced publicity for the opening of the exhibition by Admiral of the Fleet Lord Chatfield and Lady Chatfield was announced by a mobile loudspeaker van touring the district. The whole campaign not only resulted in increased box-office takings, but proved a great success for the hospitals' recruiting drive.



This page, dressed sandwichman fashion, was one of the means by which C. D. Conway, of the Odeon, Dunstall, exploited G.F.D.'s ODD MAN OUT. He also used an excellent lounge display, with a model village, in a Safety First link-up with the Wolverhampton police

The "Outlaw" Queen

THE annual election for the Carnival Queen is quite an event in Great Crosby, so when T. B. Wilkins, of the Corona, found that the procession toured the kinemas in order to let the public choose the winner, he decided to combine his publicity for "The Outlaw" with this attraction. He consequently announced that if the girls were up to the Jane Russell standard he would present each semi-finalist with a free pass to the theatre, valid for one month.

Artful Advert

FRED BULL believes in securing all the patronage possible for his Odeon at Lancing, and occasionally apprises outlying areas of his bookings. Now, "Song of the South" (RKO-Radio) is, of course, eminently suitable for juveniles, but Bull thought the title not quite descriptive enough to register with them.

Just outside Worthing Pier, therefore, he had a fine poster displayed which blazoned in enormous type the words "Uncle Remus," with the title properly below in small type, together with details of screening and means of reaching Lancing Odeon. As a result, youngsters attended in force.

Helpful Babies

A BABY show, run in conjunction with the West Ham Corporation, was organised by E. Herbert of the Broadway, Stratford, in connection with the screening of "Magnificent Doll."

Five thousand throwaways were distributed announcing the competition, and preliminary heats were held in the British Restaurant adjoining the theatre. Thirty babies were chosen from the 50 entered, to go forward to the final which was held at the Town Hall. The proceedings were opened by Ald. Mrs. D. Parsons, J.P., who read out a telegram from Ginger Rogers, congratulating the winner. The successful entrant received a silver cup, known as the Ginger Rogers Cup, which was presented on behalf of Miss Rogers by the Mayor of West Ham.

The competition resulted in 100 single-column inches of free space in eight national newspapers and 150 inches in the local Press.

For "It's a Wonderful Life" Herbert arranged tie-ups with the Ministry of Agriculture and the Road Safety Committee.

The Ministry's tie-up was made in connection with farming holidays and the Women's Land Army, which resulted in 2,000 of their posters being over-printed with the film's title and fly-posted throughout the borough. The Ministry also arranged for Commander Campbell, of B.B.C. Brains Trust fame, to make a personal appearance at the theatre. The

Outside Attack

Derek V. Walton, of the Wicker P.H. Sheffield, is one of those managers who believe that a concentration of effort outside the kinema will bring good results. This picture shows one of his efforts to exploit Paramount's BLUE SKIES and indicates careful selection of a site that must have been passed by very large numbers of people. The location in this case was the local sports stadium, always a useful spot for a piece of poster or similar publicity

Commander told some of his usual funny anecdotes and ended by asking people to volunteer for either holidays on the farms or to join the W.L.A., as "It's a Wonderful Life." The tie-up with the local Safety First Committee consisted of 500 posters—displayed around the district—worded, "'It's a Wonderful Life.' Don't Waste It. Look Both Ways Before Crossing the Road."

Another stunt put over was the distribution of paper carrier bags to a queue in the local market. Printed on each bag was a letter, so that when the people were lined up it formed the film's title.

Personal Touch

FOR the showing of "Nicholas Nickleby" at the Odeon, Loughborough, L. Putsman distributed 500 personal messages to the residents of the town; these, incidentally, gave an advance note for "The Razor's Edge," thus killing two birds with one stone. Further publicity was gained by the distribution of special brochures, giving full details of the film and times of showing, to works canteens, hotels and clubs. For his theatre publicity, Putsman erected an effective display in the lounge at no cost, from free publicity material.

Black and White

G. BERNARD, of the Odeon, Bury, has sent me particulars of a striking foyer display he made for "Nicholas Nickleby."

This consisted of a large cut-out of the book with an excellent cut-out of Charles Dickens leaning over it. Directly below was the message, made from pale blue cardboard, "Dickens' famous characters come to life here next week," and jotted here and there were black and white illustrations of various characters from the film. The whole display was suspended by black thread against a black velvet background.

In another part of the foyer he had a 12 ft. by 5 ft. poster stressing the screening times, coupled with portraits of the stars, inserted in gold frames. For his outside publicity, Bernard had 50 brochures distributed in hairdressers' shops, dentists' waiting rooms, hotel lounges and on settees in furniture shop windows. In addition, a number of these were handed to the education authority for distribution to the various schools. Two attractive tie-ups were also made with a local tailor and a ladies' fashion house. In each case comparison was made between the styles of Dickens' time and the present.

Suggestion

AN advert. sometimes succeeds more by what it suggests than by what it actually discloses. W. S. B. Coombe knows this well and used the idea to draw attention vividly to Warner's "Cloak and Dagger" at the Elephant (A.B.C.). He clapped an old sombrero on the head of a borrowed tailor's dummy, wrapped the body in discarded black-out material, placed a dirk in its hand and stood the grim effigy in one corner of his vestibule without a word to explain its purpose. Patrons entering the theatre naturally asked what it meant, and Mr. Coombe and his staff replied merely: "Cloak and Dagger!"

Home Work

WHILE at the Harlesden Odeon (he is now at Hounslow), J. H. Jelly borrowed 30 stills from the West End theatre where "Lover Come Back" (G.F.D.) had its pre-release run and mounted them on light battens to form an 8-ft. horseshoe. Within its upturned arms he stood a three-wing folding panel announcing "An eight-star musical comedy double-feature programme." Tinsel stars completed a very attractive piece of work.

By Request

THE Bermondsey Trocette is in the awkward position of being almost within the shadow of two other halls on the same circuit and has therefore to run concurrent bookings or repertory and reissues. To make the best of this predicament, E. L. Groves asked patrons, through the local Press, to let him know what films they would like to see again.

From the shoals of replies it was found that, rather surprisingly, the filmgoers of this working-class district prefer serious, high-class drama. Groves is screening some of the requests with special billing on the theme: "If you have seen it before—then see it again!" and this line is proving effective.

Star Quiz

STAR-IDENTIFICATION contests are not new, but I found C. W. Frith busy working on a clever variant of the idea when I called at the Streatham Odeon-Astoria recently.

On a pale-blue board he had pasted odd-shaped pieces of photo clipped from stills, and he told me that when completed this panel is to be used at a forthcoming W.V.S. fête in aid of three local hospitals.

Contestants are required to identify the 30 film stars whose features (in whole or part) appear on these mutilated scraps, and I should say the winner will be a very clever person. Local traders have given prizes.

The board is being used to give an advance boost to the G.F.D. problem picture "Frieda," which Frith is also publicising through the local Press (who will reproduce letters from readers able to recount personal experiences similar to those dealt with in the film.

Life Policy

TITLE of the G.F.D. film "Take My Life" reminded Hubert A. Robertson, of the Greenwich Odeon, of traffic accidents, so he arranged a link with the Council's Road Safety Committee, who gladly provided 300 D.C.s reading: "Look right—look left—look in at the Odeon and see 'Take My Life,'" "You will live long enough to see 'Take My Life' at the Odeon by taking care," and other snappy phrases. These were splashed all round the town.

In his circle lounge he set up a display consisting of a hospital bed containing a road casualty, a graph showing accident figures for all London boroughs—with Greenwich at the top, hand-written cards reminding "This might have been you—you can't afford to risk your life," Safety First posters, Belisha beacons, and St. John and Red Cross advisory bureaux. A large banner across the canopy repeated the "take care" slogans. The theatre was visited by civic leaders, schoolmasters, ambulance services, police, and others concerned with road safety.

Exploiting Extremities

BEFORE going on his summer holiday, E. W. Cross, of the Balham Picture House (A.B.C.) organised a useful tie-up with the local Savings Committee, who provided 200 very attractive D.C.s and 3,000 doublesided throwaways carrying the neat phrase, "There is always a BEGINNING to National Savings, but no END," followed by publicity for the M-G-M picture, "The Beginning or the End." These were used to good effect in Cross's absence by relief manager S. Brighton and chief-of-staff G. Churchill.

Life Sentences

HENRY KERR improved upon the old custom of quoting lay Press praises of a film when he boosted G.F.D.'s "Take My Life" at the Balham Odeon. In addition to a vestibule board of unusual design worded "You will agree with what the Press says about 'Take My Life'—a good British picture," surrounded with succinct quotations reproduced in white lettering on black "clouds," he fixed tie-ups with several traders in the district, using selected Press blurbs to link with their wares.

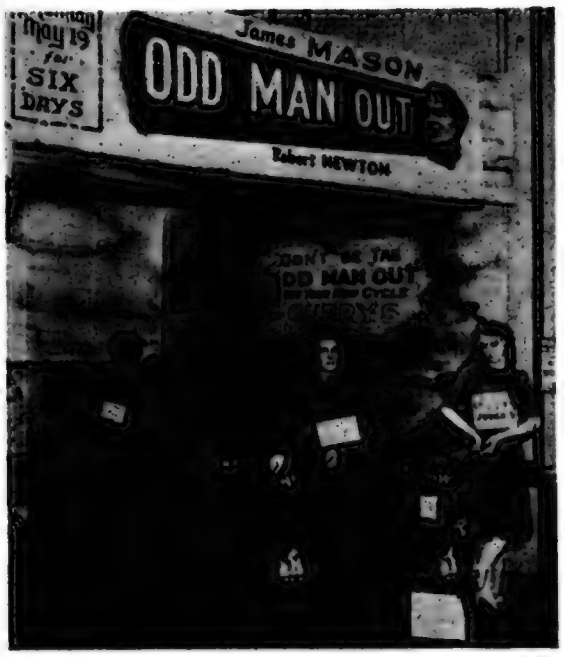
As an example, I saw in Holdron's frock window on the main street an artistic easel-card in buff with brown edging. Under the theatre name and playdate came the film title in white letters on green. Then: "'Really first class'—*The People*," followed by "So is our range of summer dresses."

Through the Window

G. E. EVANS secured a window from the Shoreham Shipping Co. and built up a charming tableaux to draw attention to "The Yearling" (M-G-M) at Worthing Plaza. He used a backcloth painted to depict a lush countryside and set out an assortment

Continued on page 38

An attractive vestibule display for 20th-Fox's THE GHOST AND MRS. MUIR, arranged by A. C. Tomlin, relief at the Rink, Finsbury Park. Below: This useful tie-up display was planned by T. Byrne, of the Palace, Banbury, to put over G.F.D.'s ODD MAN OUT



Seizing an Opportunity

During the re-decoration of his vestibule, J. Longbottom, of the Odeon, Chorley, made up for the temporary loss of publicity space and also effectively startled his patrons by fixing posters to the workmen's planking and parts of the building close to their scene of operations. The unconventional nature of these posters and the obvious opportunism shown by them attracted a great deal of attention

SHOWMANSHIP—continued from P. 37

of stills on the centre foreground, flanked on the left by a cut-out of young Jarman with his pet, and on the right, bold-type details of screening. This display, impossible to overlook, attracted the attention of hundreds of passers-by. The week prior to screening a similar set-piece was staged in the Plaza's lobby alcove.

"Stranger" than Truth

PAT WALSHAW'S chief means of boosting "Welcome Stranger" (Paramount) at the Brixton Odeon-Astoria was ingenious and unusual. He obtained 6,000 buff cards 7 in. by 3 in., printed in two colours, with a head of Bing Crosby at the top and underneath the catch-phrase, "'Welcome Stranger' says your dairy when you return your empty bottle," this followed by theatre advertising.

Assistant manager Pearman arranged for these to be slipped (by means of special perforation) over the necks of bottles distributed by a local firm, who also decorated their two floats with publicity for the picture. This is a neat way of getting your publicity right into the homes of prospective patrons.

Hue and Quiz

BECOMING somewhat disturbed at the number of newspaper competitions, pools, and other paper contests now gaining popularity and thereby tending to keep people out of the kinemas, Maurice Cheepen, of the Trocadero, Elephant and Castle, decided to run one of his own and make attendance at the theatre a necessary condition.

He worked out 10 questions relating to "Hue and Cry" (G.F.D.), distributed 5,000 entry forms, and offered cash prizes totalling £10 for the best answers. A half-admission ticket had to be pinned to each entry. Hundreds of entry-forms were returned, and it indicates the difficulty of the questions that no one got them all right. More important, however, was that it helped to beat the weather and other opposition.

Sharp Work

C. W. FRITH got away from the obvious with his publicity for "The Razor's Edge" (20th-Fox) at the Streatham Odeon-Astoria by linking up with a hair stylist—but *not* on the subject of shears or blades. The hairdresser placed in his main-street window a wax model showing hair-do's as worn by Gene Tierney in the film, with star portraits and publicity for the film nearby.

Holiday Plan

"WHILE the Sun Shines" was extensively advertised in South London by a composite campaign suggested by Jack R. Chapman, of the Streatham Regal (A.B.C.), endorsed by area supervisor G. C. H. Dicker and operated in collaboration with other circuit managers in the area. Patrons were invited to say on a printed form how they would like to spend their holidays.

Prizes included a week's free holiday for two at any Butlin Holiday Camp, a free week-end for two, and two return tickets by Timpson coach to a South Coast resort, these being presented by Butlin and Timpson's. A.B.C. offered theatre tickets.

Notoriety

DO you ever ask your staff their opinions of the relative merits of various types of publicity? Keith B. S. Hann, general manager of the Old Kent Road Odeon-Astoria, adopted that plan recently when he asked his staff to vote on publicity styles. The result showed a preference for material containing star portraits and scenes from the film. Accordingly he designed 60 in. by 20 in. boards carrying both kinds of picture and has hung them beside the counter in the theatre's café.

Music: Edited by Jack Courtnay

"Children's Choice" Pleases the Parents

MAURICE CHEEPEN and Rudy Lewis are to be congratulated on the formation fo their "musical appreciation class." Every Saturday morning after the two thousand-odd excited and exuberant children dash out of the Trocadero, Elephant and Castle, after their own special show, some fifty boys and girls remain to listen to their favourite records over the theatre sound system, while Rudy acts as a sort of one-man brains trust, answering questions and giving explanations regarding the music and the organ.

Visiting the Troc. I heard Rudy's interlude entitled "Your Children's Own Choice," which was based on the requests of these music appreciation students. To introduce the presentation an announcement was made over the mike by the youngsters. Naturally, L.C.C. regulations preclude their stage appearance, so the children's photographs were flashed on the screen while they announced off-stage.

The choice made by these children is mostly from the light popular classics, and gave Rudy, on this occasion, an opportunity to put over a really high-class entertainment, which must have surprised a number of the adults present.

The inevitable "Orpheus in the Underworld" figured in the requests, but he was also given an opportunity to accompany a Lily Pons aria from the "Barber of Seville"; "Grand March from Aïda," Beethoven's "Minuet in G"—no jive, no swing!

This movement should spread, and will no doubt lead in time to a much higher standard of presentation, and it is gratifying that such a movement should have its start in the South-East of London.

Like Dando's "Music Lovers' Hour," this is voluntary burden taken on by the organist, manager and staff in the interest of the kinema at large. As such it deserves every support and should be emulated throughout the country. For on the trained appreciation of the children depends the standard of entertainment in the future.

Bollington's Rising Popularity

Al Bollington, back last week for a guest engagement at the Odeon, Swiss Cottage, must have been pleased at the applause he received on his "rising and descending."

His presentation, "Swing or Classic," was, as usual, enhanced by his use and choice of beautiful background slides.

Musically the selection of items ranged from the latest "Samba," by Sidney Torch, to Chopin's "Military Polonnaise"; "Opus 1" to Gershwin's "Rhapsody in Blue."

Aids to Showmanship

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TECHNICAL

Change-over to Safety Film Still in the Future

A LETTER TO DISPATCH MANAGERS ON POOR PRINTS

EVERY few years the rumour runs around the Industry that a change-over from nitrate to acetate film stock is imminent. Such a rumour came to the KINE. just over a year ago that by the beginning of 1947 all Kodak film would be upon safety base. Those of us with understanding of the huge extent of the changes involved in such a procedure and cognisant, too, of the amount of research still to be carried out before such a decision could be made, declined to believe that the revolution could take place at the time mentioned.

THE matter has been awakened by an article in the *International Projectionist* for June, where our U.S. contemporary, in an article entitled "Acetate Stock to Supplant Nitrate" speaks of the intensive research work carried on with a large degree of success at the Eastman-Kodak labs. in Rochester, U.S.A.

BUT this does not mean that all difficulties are now removed, and the article itself suggests that three years will elapse before any change is effected. Remarkable as experiments have been, it is still true that acetate film, even now, will not stand up to the strain which nitrate film will endure without weakening or breakage. Moreover, the cost of acetate is higher than that of nitrate and there is little indication that it can ever be made as cheaply as nitrate film.

THE newly produced acetate film is superior to the old in a number of respects, having higher tensile strength, being less affected by moisture and humidity, and possessing a greater stiffness in handling; but this is not to say that these qualities reach the standard possessed by nitrate film. So, for a good time yet, prints on the old nitrate stock will persist, and the problems of splicing, which the acetate film will bring to the rewind room and the renter's despatch department, are not likely to be formidable for a year or two yet.

TOO late for comment with last week's reference to the weekly meeting of print managers to deal with the mutilation scandal comes a letter from Manager Walter Burgess, of the Forum, Leeds, on the condition of film stock. In his communication he covers a number of points which have received attention in the columns of the KINE. and IDEAL KINEMA during the past 20 years, such as the joining-up of prints to provide a 2,000-ft. reel and then their division again, bad splices, the need for a daily check on take-up tension, sticking guide rollers, etc.

MANAGER BURGESS adds a note to dispatch managers who, he is sure, could do a lot to help. "After the first, second and third bookings a careful examination of the copy would reveal faults and simple deduction could tell them everything."

"And, Mr. Dispatch Manager, please, if we ask you nicely, may we have a decent copy *first time*. When you send us a bad copy we complain and you send us another print from the provinces or somewhere. But we never, never, get the best copy first."

"Technically," he continues, "we have made great strides. A modern projection room contains many scientific wonders, and to those who love their work it is just pure joy, and I say that as one who came into it in 1926. But that all-important strip of celluloid—Oh, dear!!"

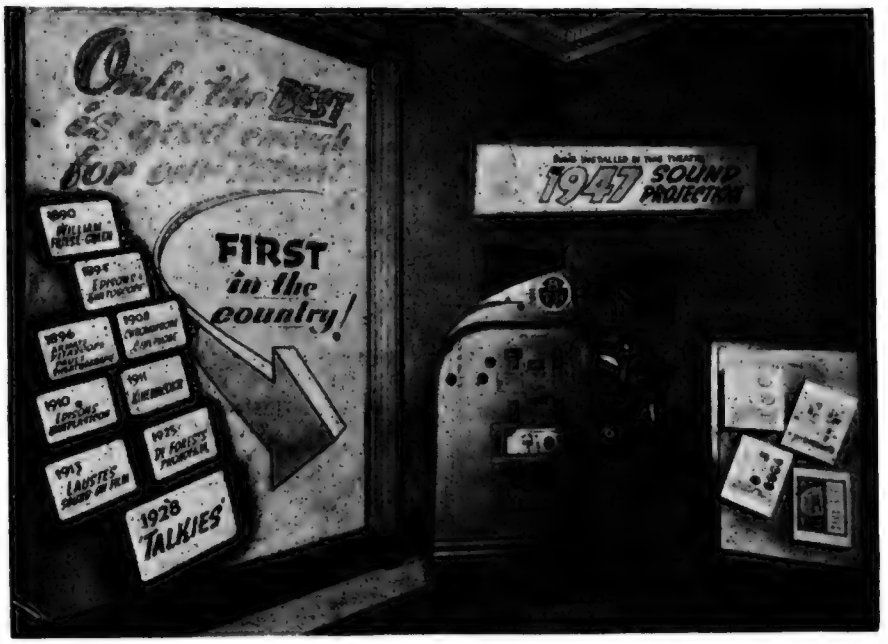
THE plea that the best copy should be sent first is akin to the Irishman's request that one's second thoughts should always come first. There is a need that bad copies should be put out of circulation, inspected and repaired, and not sent out again until in good runnable condition, and I believe that the print managers' meeting will help by discovering the culprits who damage films and making it painful for those who are careless or wilful regarding damage. To my mind, the way in which mutilation is being tackled now is the most hopeful move I have seen in the past 20 years.

I MUST confess to having been greatly fascinated by the display of stereoscopic stills shown by Deep Pictures, Ltd., at an exhibition in Leicester Square, and I can see such stills of film stars creating quite a sensation if used in kinema foyers.

The method by which the pictures are produced has distant kinship with the advertising devices exhibited 15 years ago or so by which one saw one picture from the left and an entirely different one from the right. But the Deep Pictures' invention has a much more developed technique than those and for realism and plasticity are outstanding.

The photographs appear to have been taken through a lenticular grid which limits the width of the image recorded so that it corresponds to the various aspects of vision. The photograph so taken is then seen through a similar grid with back-illumination without any auxiliary lorgnette and the illusion is complete that one is viewing a rounded instead of a flat image. In one example, the Coronation procession of May, 1937, the illusion was so good that one seemed to be looking over the heads of a crowd extending forward in front of the vertical plane of the picture.

IT should not be inferred from the foregoing that the way to stereoscopic kinematography is wide open as a result of this achievement in still photography. Many minds are applying themselves to the problems involved in presenting third dimension pictures on the kinema screen without the use of optical aids by the patron. Russia claims to have achieved it, but until a demonstration is given in this country it is well to reserve judgment.



This display of new projection equipment about to be installed in the News Theatre, Manchester, attracted a large number of patrons when it was exhibited in the foyer of the theatre. It is the latest design in projectors being the B.T.-H. Single Unit Projection Assembly

THE announcement from America that RCA's Victor Division is conducting joint research with Warner Bros. on large-screen television shows that the enterprising brothers are as keen on technical advance as they were when they sponsored sound over 20 years ago. A description of the use of the Schmidt process for projecting the cathode-ray picture, which was printed in the July IDEAL KINEMA, showed a way towards large-screen television, but until the number of lines can be raised above our own 405 or America's 525 to something like 700 or 800, it is questionable whether audiences will find such pictures satisfactory. France has set 1,000 lines as the official definition.

RUNNING into Freddy Watts on Monday of last week, he invited me to take a quick glimpse of the M-G-M newsreel studio from which British news pictures are dispatched all over the world. Monday is one of the department's "press-days," so I only stayed a few minutes, long enough, however, to congratulate him on working in such light, airy and spacious rooms, which must be the envy of all other newsreel workers. British-made equipment was to be seen on every hand, operating with ease and speed, and with Freddy Watts' long experience and that of the personnel department, I have no doubt that high-standard work is carried out.

THE illustration in the centre of this page exhibits a form of publicity not frequently adopted—that of letting patrons see the mechanism by which pictures are projected. Everybody below middle age down to mere boyhood has acquaintance with machinery of sorts and with someone near at hand to explain the working of various parts, considerable interest may be stimulated.

For seven days before installation, the News Theatre unit was on view to the public, and was also inspected by members of the Trade from Blackpool, Derby, Harrogate, Ashton-under-Lyne, Birmingham, Llandudno, Halifax, Leeds, and Nottingham. The equipment which S.U.P.A. replaces had been in use for eleven years operating about 70 hours per week.

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PEOPLE

Two Equipment Firms' New Appointments:

Stuart Levy Joins Liverpool Board

VICTOR CREER, who has just been appointed to the post of general manager of B.T.-H. lamp and lighting sales department at Crown House, Aldwych, is no stranger to the Trade. In pre-war days he was associated with Reunion Films, one of the Gossage companies. Later, he became an administrative officer in the Ministry of Economic Warfare and was afterwards transferred to the Air Ministry. As deputy director of lamp production at the Ministry of Aircraft Production, he became the Government production authority for matters appertaining to electric lamps. He has been with B.T.-H. since October, 1945.

An Australian, with a Cambridge M.A. degree, he first had business experience on the Stock Exchange.

STUART LEVY, nephew of Ald. Alfred Levy, has been appointed a director of Futurist (Liverpool), Ltd., together with PETER WILLIAMS, son of Arthur Williams, one of the co-managing directors.

GEO. W. A. HOARE, assistant manager at the Palace, Leicester, has now departed to manage the Wood Green Empire. He is a Londoner, and nine years ago was at the Stoll Theatre, Kingsway, London.

J. G. CROOK, son of Mr. and Mrs. J. G. Crook, of 32, Beach Crescent, Walney, Island, Barrow-in-Furness, who has been assistant manager of the Odeon, Barrow-in-Furness, for the past three years, has been appointed to a similar position at Crewe Odeon and left to take up his new duties on July 21.

GEORGE FISHWICK, former manager of the Public Hall Cinema, Carlisle, has been granted the transfer of the kinematograph, music, singing and dancing licences of the Palace Cinema, Carlisle.

V. CREER

J. A. WALTERS

J. A. WALTERS has been appointed manager of the Carbon Department of the General Electric Co., in succession to T. Settle, who retired on March 31.

Mr. Walters graduated in chemistry at King's College, London, and after a short time with the South Metropolitan Gas Co. and with the Anglo-Scottish Beet Sugar Corporation he joined the staff of the research laboratories of the General Electric Co. in 1928.

During recent years he has assisted in the operation of the Carbon Pool, and now that the major functions of that body have been terminated, Mr. Walters will devote his energies to the maintenance and extension of good relations between the company and the kinema Industry.

Mr. Walters has just been elected to the committee of the Theatre Division of the B.K.S.

STANLEY W. PINK, of Prestatyn, area representative for 20th-Fox and founder of the Society of Cinematurians, has been elected a member of the General Committee of the "Royal Command" film performance.

Presentation of a travelling-case at a lunch of Odeon managers, at Weston-super-Mare, to B. W. Garrett, Western theatre controller, on his departure for Jamaica. The managers also greeted L. V. Crews, his successor

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., July 24 and Wed., July 30

Thursday

Larceny in Her Heart (*Pathe*)

Studio One. **10.45 a.m.**
Cast: Hugh Beaumont, Cheryl Walker, Ralph Dunn, Paul Bryar, Douglas Fowley. **Director:** Sam Newfield.

Hugh Beaumont repeats his characterisation of Michael Shayne, detective, in this PRC thriller. He encounters a gang responsible for the murder of a girl in his own office. Finding himself suspected of the crime by the police, Shayne is pursued by both the law and the criminals as he endeavours to solve the mystery.

Sweetheart of Sigma Chi (*Pathe*)

G.-B. Theatre. **2.30 p.m.**
Cast: Elyse Knox, Ross Hunter, Phil Regan, Phil Brito, Anne Gillis. **Director:** Jack Bernhard.

When gamblers try to sabotage their boat race, students of Rawley University decide to take matters into their own hands. The climax of this Monogram production shows the University crew rowing to victory while the crooks are exposed and arrested by the police. Songs, comedy and romance, it is said, are combined with action and boat-racing thrills. The film introduces American radio singer Phil Brito.

Friday

Joan Medford is Missing (*G.F.D.*)

Private Theatre. **10.30 a.m.**
Cast: Virginia Grey, Bill Goodwin, Robert Lowery, Rondo Hatton, Alan Napier, Joan Fulton. **Director:** Jean Yarborough

First of a new Universal-International series featuring Rondo Hatton in a sinister character known as "The Creeper." It is a strange, deformed character who is rescued from drowning by a surrealist sculptor and befriended by him. In return, the "Creeper" murders some of the sculptor's enemies, only to have the crimes pinned on his master.

Quiet Wedding (*A.B.F.D.*)

Studio One. **10.30 a.m.**
Cast: Margaret Lockwood, Derek Farr. **Director:** Anthony Asquith.

Reissue. Film version of the Esther McCracken comedy which played for a considerable time in a West End theatre. This film has been granted an additional year's quota and will therefore rank for exhibitor's quota until the end of September, 1948.

Tale of the Navajos (*M-G-M*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**

Featurette in Technicolor. The story of youth and adventure in the Indian Land, where the Navajo still lives the tribal life and worships tribal gods.

Curse of the Allenbys (*G.F.D.*)

Private Theatre. **2.30 p.m.**
Cast: June Lockhart, Don Porter, Sara Haden, Jan Wiley, Elly Malyon, Dennis Hoey, Lloyd Corrigan. **Director:** Jean Yarborough.

Adventure drama of a young orphan girl who leaves her lonely Scottish castle because of a curse which has killed both her parents.

In London she is dogged by the curse, and even her fiancé, a wealthy young barrister, comes under shadow of the superstition.

The young couple are cleared only after several murders have been committed.

The Haunted Mine (*Pathe*)

Own Theatre. **2.30 p.m.**
Cast: Johnny Mack Brown, Raymond Hatton, Linda Johnson, Riley Hill, John Merton. **Director:** Derwin M. Abrahams.

When two U.S. Marshals, played by Johnny Mack Brown and Raymond Hatton investigate a strange murder in an abandoned gold-mine in this Monogram Western, they find mysterious forces attempting to frighten the owner into selling her property. The villains have discovered a lost gold vein which they are determined to obtain, but their plans are thwarted by the Marshals.

Monday

Strange Conquest (*G.F.D.*)

Private Theatre. **10.30 a.m.**
Cast: Jane Wyatt, Lowell Gilmore, Julie Bishop, Abner Biberman, Milburn Stone. **Director:** John Rawlins.

The story of two scientists who are seeking a cure for a malignant tropical disease. One of them dies and the other is suspected of his murder. To convince his wife that the dead man died a natural death, a woman doctor inoculates herself with the fever germ and becomes ill. When other evidence becomes available, the wife is convinced and nurses the doctor back to health.

Stage Door Canteen (*A.B.F.D.*)

Studio One. **10.30 a.m.**
Cast: Paul Muni, Harpo Marx, Benny Goodman, Count Basie, Xavier Cugat, Kay Kayser. **Director:** Frank Borzage.

Reissue. Drama, comedy and music are combined in this film, which features the four American bands of Count Basie, Benny Goodman, Xavier Cugat and Kay Kayser. Among the many stars are Edgar Bergen, together with Charlie McCarthy and Mortimer Snerd. One of the highlights of this film is the playing of "Ava Maria" by Yehudi Menuhin.

The Spider Woman Strikes Back (*G.F.D.*)

Private Theatre. **3.30 p.m.**
Cast: Gale Sondergaard, Kirby Grant, Brenda Joyce, Milburn Stone, Rondo Hatton, Hobart Cavanaugh. **Director:** Arthur Lubin.

Featuring Gale Sondergaard as the "Spider Woman" and Rondo Hatton as Mario, the Monster Man, a deaf mute who aids his mistress to spread a plague among the cattle on land surrounding hers in revenge for its confiscation. When the plan is suspected by the "Spider Woman's" companion, she is nearly poisoned and left to die in a blazing mansion. She is saved in the nick of time by a Federal agent.

Tuesday

Where There's Life (*Paramount*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Bob Hope, Signe Hasso, William Bendix, George Coulourios, Victor Varconi, Dennis Hoey, Vera Marshe, George Zucco, Crane Whitley. **Director:** Sidney Lanfield.

Based on the story by Mel Shavelson. "Where There's Life," takes Hope to the picturesque kingdom of Barovia.

When Barovia's king falls to an assassin's bullet, the search for the rightful successor leads to America and Bob Hope. But a ruthless group of plotters are determined to do their utmost to keep Hope and the Barovians apart. Which leads to considerable embarrassment for a bemused young man who finds it difficult to adjust his placid outlook on life to the hectic ensuing routine of deadly plottings, feverish chases, dead bodies and the determined assaults of a handsome and patriotic woman warrior.

Dennis O'Keefe, Hedy Lamarr, William Lundigan and John Loder in a scene from the Hunt Stromberg production DISHONOURED LADY, due for Trade show shortly by United Artists

Stormy Waters (*M-G-M*)

Private Theatre. **10.30 a.m.**
Cast: Jean Gabin, Michele Morgan, Madelein Renaud, Fernand Ledoux, Blavette, Jean Marchat, Simoel, Nane Germon, Jean Daste, Bergeron, Poupon, Anne Laurens, Duhamel, Pons. **Director:** Jean Gremillon.

Story of French salvage boatmen and of one in particular, who falls in love with the wife of the captain of a boat salvaged by him at sea.

His own wife suffers from a weak heart, and he finds himself torn between the claims to duty and his passion for the second woman. How the problem is solved is said to provide a dramatic story, set against a picturesque background.

Red Stallion (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Robert Paige, Noreen Nash, Ted Donaldson, Jane Darwell, Guy Kibbee. **Director:** Lesley Selander.

A G.F.D.-Eagle-Lion Cinecolor production which tells the story of a horse and how it saves the fortune of a ranching family by winning a big race.

There is a spectacular fight between the horse and a black bear.

Early One Morning (*Br. Australasian*)

G.-B. Small Theatre. **11.30 a.m.**

Featurette describing activities at London's famous Covent Garden Market, how it came into being and its early history. It was directed by Lionel Mansel from a script by Laurie Goldwater, also responsible for editing.

Wild Beauty (*G.F.D.*)

Private Theatre. **2.30 p.m.**
Cast: Lois Collier, Don Porter, Jacqueline de Wit, George Cleveland, Robert Wilcox, Robert "Buzzy" Henry. **Director:** Wallace W. Fox.

The Universal-International story of a little Indian orphan boy's love for a wild pony which he has caught and tamed. Later, when he is threatened with having the animal taken from him, he almost gives his life to save it. A promising child newcomer, Robert "Buzzy" Henry, who is descended from the Cherokee tribe, plays the part of the little Indian boy.

Wednesday

Fiesta (*M-G-M*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Esther Williams, Ricardo Montalban, Cyd Charisse, John Carroll, Mary Astor, Akim Tamiroff, Fortunio Bonanova, Hugo Hass, Alan Napier. **Director:** Richard Thorpe.

Esther Williams, ex-swimming champion, is starred in this Technicolor story of old Mexico. Ricardo Montalban, who made his film debut in Mexico, leads the supporting cast with a young ballerina, Cyd Charisse. Akim Tamiroff has an important rôle.

Brute Force (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Burt Lancaster, Charles Bickford, Hume Cronyn, Yvonne de Carlo, Ella Raines, Ann Blyth, Anita Colby. **Director:** Jules Dassin.

Prison story from Universal-International starring Burt Lancaster as one of the leaders of a prison break. Charles Bickford returns to the screen in one of his famous tough rôles, while Hume Cronyn is seen as a sadistic warder. The women on the "outside," for whom the men break jail, are Yvonne De Carlo, Ella Raines, Ann Blyth and Anita Colby.

The Phantom Creeps (*G.F.D.*)

Private Theatre. **2.30 p.m.**
Cast: Bela Lugosi, Robert Kent, Dorothy Arnold, Regis Toomey, Edward Van Sloan, Eddie Acuff. **Directors:** Ford Beebe and Saul A. Goodkind.

Fantasy of a mad scientist who has invented a "devisualiser" which renders him invisible, an element which induces suspended animation in an entire army, and a terrifying mechanical robot monster 8 ft. high. With these he sets out to make himself world dictator, but is brought to his death in an earthquake manufactured by himself after his laboratory has been bombed by U.S. Army planes.

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FINANCIAL

KINEMAS, Theatres, Ballrooms. Capital required for development. Partnership available, with managerial position. —State capital available, in confidence, to Y., Box 296, Kinematograph Weekly.

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EXPERIENCED Manager required for South Coast kinema.—Reply, with references and age, to A., Box 298, Kinematograph Weekly.

GRANADA THEATRES, Ltd., require a Chief Engineer for their group of theatres; age preferably under 40; all replies will be treated in the strictest confidence.—Applications, giving full particulars, in writing only, to J. W. B., Granada Theatres, Ltd., 36, Golden Square, W.1.

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OPERATOR required; London residents only.—Write, Mr. Luke, Rialto, 3 and 4, Coventry Street, W.1, for interview.

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TWO intelligent Juniors (15-16, 16-17) required in Film Publicity offices; simple routine work to commence, but opportunities to learn will occur. — Write, stating age, education, any experience, salary, to Q., Box 288, Kinematograph Weekly.

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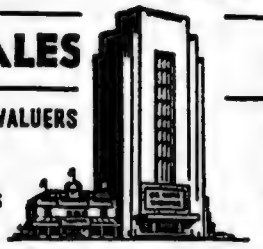

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SEATING REPLACEMENTS REPAIRS

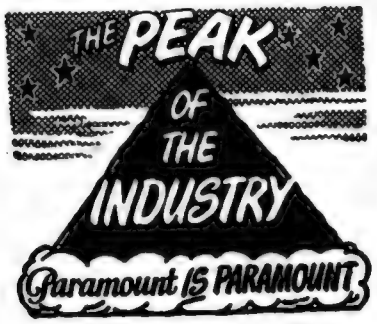
Continued from Page 44.

NOTTINGHAM.

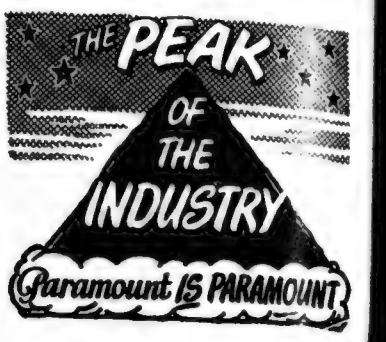
Tues., July	29	10.30 a.m.	Carlton	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
,, ,,	29	10.45 a.m.	Scala	Quiet Wedding (Reissue)	A.B.F.D.	Margaret Lockwood	U
Wed., ,,	30	10.30 a.m.	Elite	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,,	30	10.30 a.m.	Carlton	Living in a Big Way	M-G-M	Gene Kelly	A
,, ,,	30	10.45 a.m.	Scala	Stagedoor Canteen (Reissue)	A.B.F.D.	Cheryl Walker	U
Thur., ,,	31	10.30 a.m.	Elite	Open City	British Lion	Anna Magnani	A

SHEFFIELD.

Tues., July	29	10.40 a.m.	Union Street	Accomplice	Pathe	Richard Arlen	A
,, ,,	29	10.30 a.m.	Cinema House	Carnegie Hall	United Artists	Marsha Hunt	U
Wed., ,,	30	10.30 a.m.	Hippodrome	The Hucksters	M-G-M	Clark Gable	A
,, ,,	30	10.30 a.m.	Cinema House	I Wonder Who's Kissing Her Now	20th Century-Fox	June Haver	U
,, ,,	30	10.40 a.m.	Union Street	It Happened on Fifth Avenue	Pathe	Don DeFore	A
Thur., ,,	31	10.30 a.m.	Cinema House	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,,	31	10.40 a.m.	Union Street	Secret of Linda Hamilton	Pathe	Mary Ware	A



LONDON AND PROVINCIAL TRADE SCREENINGS



DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., July 24	2.30 p.m.	G.B. Theatre	Sweetheart of Sigma Chi	Pathe	Phil Regan	U
,, ,, 24	10.45 a.m.	Studio One	Larceny in Her Heart	Pathe	Hugh Beaumont	A
,, ,, 24	10.30 a.m.	Own Theatre	The Corpse Came C.O.D. ; Shorts	Columbia	George Brent	A
,, ,, 24	2.30 p.m.	Own Theatre	Little Miss Broadway ; Shorts	Columbia	Jean Porter	A
Fri., ,, 25	2.30 p.m.	Own Theatre	The Haunted Mine	Pathe	Johnny Mack Brown	U
,, ,, 25	10.30 a.m.	Own Theatre	Heart Royal ; Shorts	Columbia	Paul Campbell	—
,, ,, 25	10.30 a.m.	Studio One	Quiet Wedding (Reissue)	A.B.F.D.	Margaret Lockwood	U
,, ,, 25	2.30 p.m.	Own Theatre	The Assassin ; Shorts	Columbia	Randolph Scott	U
,, ,, 25	10.30 a.m. & 2.30 p.m.	Own Theatre	Tale of the Navajos ; Short	M-G-M		—
,, ,, 25	10.30 a.m.	Private	Joan Medford is Missing(...	G.F.D.	Robert Lowery	A
,, ,, 25	2.30 p.m.	Private	Curse of the Allenby's	G.F.D.	June Lockhart	A
Mon. ,, 28	10.30 a.m.	Studio One	Stagedoor Canteen (Reissue); Short	A.B.F.D.	Cheryl Walker	U
,, ,, 28	10.30 a.m.	Own Theatre	Last of the Redskins ; Shorts	Columbia	Jon Hall	U
,, ,, 28	2.30 p.m.	Own Theatre	Her Husband's Affairs ; Short	Columbia	Franchot Tone	A
,, ,, 28	10.30 a.m.	Private	Strange Conquest	G F.D.	Jane Wyatt	A
,, ,, 28	3.30 p.m.	Private	The Spider Woman Strikes Back	G.F.D.	Gail Sondergaard	A
Tues., ,, 29	11.30 a.m.	G.B. (small)	Early One Morning	Br. Australasian		U
,, ,, 29	10.30 a.m.	Own Theatre	Keeper of the Bees ; Shorts	Columbia	Gloria Henry	—
,, ,, 29	10.30 a.m.	Own Theatre	Stormy Waters	M-G-M	Jean Gabin	—
,, ,, 29	10.30 a.m. & 2.30 p.m.	Private	Where There's Life	Paramount	Bob Hope	—
,, ,, 29	2.30 p.m.	Private	Wild Beauty	G.F.D.	Don Porter	U
,, ,, 29	10.30 a.m.	Studio One	Red Stallion	G.F.D.	Robert Paige	U
Wed., ,, 30	10.30 a.m. & 2.30 p.m.	Own Theatre	Fiesta	M-G-M	Esther Williams	A
,, ,, 30	10.30 a.m.	Studio One	Brute Force	G.F.D.	Charles Bickford	A
,, ,, 30	10.30 a.m.	Own Theatre	Eight Shorts	Columbia		U
,, ,, 30	2.30 p.m.	Own Theatre	Eight Shorts	Columbia		U
,, ,, 30	2.30 p.m.	Private	The Phantom Creeps	G.F.D.	Bela Lugosi	A
		BIRMINGHAM.				
Mon. July 28	10.30 a.m.	Scala	Open City	British Lion	Anna Magnani	A
Tues., ,, 29	10.15 a.m.	Scala	The Hucksters	M-G-M	Clark Gable	A
Wed., ,, 30	10.15 a.m.	Scala	Carnegie Hall	United Artists	Marsha Hunt	U
Thur., ,, 31	10.30 a.m.	Scala	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
		BRISTOL.				
Wed., July 30	10.30 a.m.	News Theatre	The Upturned Glass	G.F.D.	James Mason	A
		CARDIFF.				
Mon., July 28	11 a.m.	Park Hall	Larceny in Her Heart	Pathe	Hugh Beaumont	A
Tues., ,, 29	10.30 a.m.	Odeon	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,, 29	10.45 a.m.	Empire	The Upturned Glass	G.F.D.	James Mason	A
,, ,, 29	10.30 a.m.	Park Hall	Carnegie Hall	United Artists	Marsha Hunt	U
Wed., ,, 30	10.30 a.m.	Olympia	Thunder Rock (Reissue)	M-G-M	Michael Redgrave	A
,, ,, 30	11 a.m.	Park Hall	Beauty and the Bandit	Pathe	Gilbert Roland	U
Thur., ,, 31	10.30 a.m.	Olympia	Quiet Wedding (Reissue)	A.B.F.D.	Margaret Lockwood	U
		GLASGOW.				
Tues., July 29	10.30 a.m.	Regal	The Hucksters	M-G-M	Clark Gable	A
,, ,, 29	10.50 a.m.	La Scala	Romance of the West	Pathe	Eddie Dean	U
Wed., ,, 30	10.30 a.m.	Regent	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,, 30	10.50 a.m.	La Scala	Larceny in Her Heart	Pathe	Hugh Beaumont	A
,, ,, 30	10.30 a.m.	Regal	Quiet Wedding (Reissue)	A.B.F.D.	Margaret Lockwood	U
Thur., ,, 31	10.50 a.m.	Cranstons	Beauty and the Bandit	Pathe	Gilbert Roland	U
,, ,, 31	10.45 a.m.	La Scala	It Happened Tomorrow (Reissue)	Renown	Linda Darnell	A
,, ,, 31	10.30 a.m.	Regal	Stagedoor Canteen (Reissue)	A.B.F.D.	Cheryl Walker	U
		LEEDS.				
Tues., July 29	10.30 a.m.	Scala	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,, 29	10.30 a m.	Tower	I Wonder Who's Kissing Her Now	20th Century-Fox	June Haver	U
,, ,, 29	10.30 a.m.	Ritz	Romance of the West	Pathe	Eddie Dean	U
Wed., ,, 30	10.30 a.m.	Ritz	Larceny in Her Heart	Pathe	Hugh Beaumont	A
Thur., ,, 31	10.30 a.m.	Cinema House	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
,, ,, 31	10.30 a.m.	Ritz	Beauty and the Bandit	Pathe	Gilbert Roland	U
,, ,, 31	10.45 a.m.	Scala	A Man About the House	British Lion	Margaret Johnston	A
		LIVERPOOL.				
Tues., July 29	10.30 a.m.	Forum	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,, 29	10.45 a.m.	Scala	Larceny in Her Heart	Pathe	Hugh Beaumont	A
Wed., ,, 30	10.45 a.m.	Palais de Luxe	Beauty and the Bandit	Pathe	Gilbert Roland	U
,, ,, 30	10.45 a.m.	Scala	Double Cross (Reissue)	Renown	Kane Richmond	A
,, ,, 30	10.30 a.m.	Forum	Open City	British Lion	Anna Magnani	A
Thur., ,, 31	10.45 a.m.	Palais de Luxe	Bringing Up Father	Pathe	Joe Yule	U
,, ,, 31	10.30 a.m.	Forum	A Man About the House	British Lion	Margaret Johnston	A
		MANCHESTER.				
Tues., July 29	10.30 a.m.	Oxford Street	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,, 29	10.45 a.m.	Market Street	Larceny in Her Heart	Pathe	Hugh Beaumont	A
,, ,, 29	10.45 a.m.	Deansgate	Blockheads (Reissue); Bred to Stay	Exclusive	Laurel and Hardy	U
Wed., ,, 30	10.45 a.m.	Gaiety	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
,, ,, 30	10.45 a.m.	Deansgate	Beauty and the Bandit	Pathe	Gilbert Roland	U
,, ,, 30	10.30 a.m.	Theatre Royal	Down to Earth	Columbia	Rita Hayworth	U
Thur., ,, 31	10.45 a.m.	Theatre Royal	Bringing Up Father	Pathe	Joe Yule	U
,, ,, 31	10.45 a.m.	Deansgate	Quiet Wedding (Reissue)	A.B.F.D.	Margaret Lockwood	A
,, ,, 31	10.45 a.m.	Gaiety	A Man About the House	British Lion	Margaret Johnston	A
		NEWCASTLE.				
Tues., July 29	10.30 a.m.	Pavilion	Seven Keys to Baldpate	RKO-Radio	Phillip Terry	A
,, ,, 29	10.30 a.m.	Essoldo	Romance of the West	Pathe	Eddie Dean	U
,, ,, 29	10.30 a.m.	Grainger	I Married a Witch (Reissue)	International	Fredric March	A
Wed., ,, 30	10.30 a.m.	Haymarket	Balalaika (Reissue)	M-G-M	Nelson Eddy	U
,, ,, 30	10.30 a.m.	Stolls	Larceny in Her Heart	Pathe	Hugh Beaumont	A
,, ,, 30	10.30 a.m.	Grainger	The Woman of the Town (Reissue)	International	Claire Trevor	A
Thur., ,, 31	10.30 a.m.	Stolls	Beauty and the Bandit	Pathe	Gilbert Roland	U
,, ,, 31	10.30 a.m.	Haymarket	A Man About the House	British Lion	Margaret Johnston	A

Continued at foot of page 43

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SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOL. 2. NO. 15 JULY 24, 1947 PRICE SIXPENCE

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Inside Story of Teachers' Federation
See Page iv

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 JULY 24, 1947 NUMBER 14

Movies to Aid Motor Industry
See Page xvii

PRODUCTION COMMITTEE REPORTS TO MINISTRY

"Set Up a Central Agency to Circulate Educational Films to Schools"

RECOMMENDATIONS FOR VIEWING AND SERVICING FACILITIES: SUBJECTS NOT TO BE DISTRIBUTED FREE

THE Ministry of Education should set up a central agency to control the sale and distribution of educational films; this agency should operate a library and arrange viewing facilities; all educational films produced through the Ministry's committees should be sold or hired to schools and not distributed free. These are the highlights of detailed recommendations submitted to the Ministry of Education by the Preparation and Production Committee on Visual Aids following a meeting in London earlier this month.

SUB-STANDARD FILM understands that if the proposals for a distribution organisation are adopted by the Ministry—and there is every possibility that they will be taken up—it may be necessary to introduce a Bill into Parliament to obtain the necessary powers. At the moment, Government officials are considering the wide-sweeping measures, and further developments may be expected shortly.

In the meantime, final details of the Committee's interim programme which budgets for more than 100 educational films covering a large selection of urgently needed subjects, have been settled. Production will start in the near future through the Central Office of Information, and by individual commercial units.

Detailing its suggestion for a central agency to handle the sale and distribution of educational films and other visual material, the Production Committee visualises a library which, in addition, would arrange viewing and servicing facilities. These services would supplement those provided locally and regionally by the local education authorities and groups of authorities.

Full Representation

It suggests that the agency should be set up by the Ministry, but that representatives of local education authorities, teachers and film producers, as well as Government departments concerned, should be responsible for its control.

Both interests of the Production Committee—film producers and local education authorities—are agreed that educational films for use in schools, whether produced under Government sponsorship, through the Central Office of Information or on a commercial basis, shall be sold or hired and should not be distributed free of charge. In this connection, it has been found necessary to set up a Pricing Sub-committee.

This will place all films proposed by the interim programme into appropriate categories. All categories carry agreed price scales which vary according to the estimated original cost and the number of copies likely to be sold. These will be reviewed at the end of the year, when adjustments will be made where necessary.

Full details of the interim programme of more than 100 educational films were submitted to the National Committee on Friday, July 18. The programme includes, in addition, a wide selection of film-strips and other forms of visual material.

Selection Panels

Decisions on the types of films to be made were taken by five Panels, each responsible for a distinct age group—11-13 years, 13-15 years and over, etc.

As soon as the Pricing Sub-committee has allocated these films to their appropriate price categories, the full requirements will be referred to commercial producers. They will be invited to select the subjects they wish to produce.

It is the Production Committee's hope that as much of the programme as possible will be produced by commercial firms. In this connection it will arrange for educational advisors to be appointed by the National Committee.

The Minister has accepted a suggestion from the Committee that the National Foundation for Educational Research should be asked to undertake an inquiry into various aspects of visual education. This invitation has been accepted by the Foundation.

EMPIRE SOCIETIES TO HAVE AIR LINK?

B.F.I. Has Detailed Plans Ready

POSSIBILITIES of establishing a Commonwealth Federation of Film Societies are being explored by the British Film Institute. For some time now, negotiations have been proceeding with societies in South Africa, Australia, New Zealand, Ceylon, Malta, Hong Kong, Singapore and other parts of the Empire towards this aim.

Main reason for the creation of this Federation is the difficulty societies throughout the Empire are experiencing in obtaining films. They can afford to buy outright only a few prints and there are severe difficulties obstructing the hiring of subjects from the United Kingdom.

Details are in an advanced state. If and when the Commonwealth Federation is formed it will negotiate for the outright purchase of prints where possible. Full programmes will be made up in this country and flown by a pre-determined B.O.A.C. route to cover all corners of the Empire.

This all-round trip will take four months, which will include playing dates at all the societies within the Federation's framework.

Naturally, only 16-mm. prints will be used. It is intended to supply each society with 12 full programmes a year.

Teachers Want Appraisals Standardised

FEDERATION URGES NEW SYSTEM

FILM appraisal should be standardised, and there is an urgent need for a national organisation which could ensure a wide distribution of this information to teachers. A resolution on these lines was passed unanimously at a meeting of the Executive Committee of the National Federation of Educational Film Groups at the British Film Institute on July 12.

The meeting was attended by F. E. Farley, chairman; B. E. Gillett, secretary; E. W. Heddle, treasurer; A. Arkinstall; A. Curry, M.B.E.; T. Price and S. Reed.

Film appraisal was discussed by the meeting at some length. Members stressed the immediate need for a national organisation which could not only collect and collate criticisms of films but ensure that the information was passed on to teachers throughout the country.

Draft Being Prepared

It was agreed that a standard form for appraisal is essential, and in this connection a sub-committee, consisting of F. E. Farley, B. E. Gillett and A. Curry was formed to prepare a draft. The sub-committee will also draw up an outline for the proposed distribution organisation.

Consultations will be held with specialist bodies who have contributed to film appraisal—the Scientific Film Association, Historical Association, etc.—when the draft form is to hand.

The meeting set the affiliation fee for local societies at £1 1s. per 100 members, or 6d. per member, whichever the society prefers.

An approach has been made to the Ministry of Education (through the National Committee for Visual Aids) for financial assistance. This has been submitted on the grounds that the National Federation is in a position to contribute great assistance in ensuring the widest possible distribution of product obtained from the Visual Aids Committees.

A later approach to the British Film Institute obtained the generous donation of £100.

The next meeting of the Executive will be held on September 13.

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THIS MONTH'S NEWS

B.F.I. LISTS ALL EDUCATIONALS: UNIVERSITIES TO CONFER ON FILM

A FILM club is to be a permanent feature of the Y.M.C.A.'s activities at Consett.

Following the recent preview of its first production, "The Eternal Triangle," it is making preparations to shoot a film in colour.

"The Eternal Triangle" was scripted by the secretary, T. Ayre, and photographed by a local amateur, Aubrey Waller. It is to be shown in Y.M.C.A. clubs throughout the country.

"Double Catalogue" Booking

A "double catalogue" system for film booking, employed successfully by the service for 14 years in its 9.5-mm. library, has been extended by Watsonian Film Supply, Coventry, to its 16-mm. subscribers.

Hirers are given two catalogues. The first contains full details of titles, subject, running time and certificate, and the second is made up of the titles with reference numbers only. This second catalogue is sent by subscribers when ordering films. Titles not required or previously seen are deleted by pencil. It facilitates standing orders.

3,000 Educationals Available

There are between 2,500 and 3,000 educational films on 16-mm. stock available for distribution in this country.

These figures are revealed by the British Film Institute with a new catalogue listing every educational film in circulation. Titles are supplemented by appraisals, lengths and particulars of distributors.

The catalogue, which will be bound in loose-leaf style to facilitate additions and deletions, will be published in parts. The first will be ready by the autumn.

Distribution in Palestine

Mitura Film has signed a contract with Pathé for the distribution of Pathé 16-mm. films in Palestine. Green Brothers are handling Eagle-Lion sub-standard releases in that country.

Pathe Joins B.F.I.

Pathé Pictures were among the many new members enrolled by the British Film Institute last month. Others included Swansea, Derby, and Huntingdon education authorities, the New Zealand Film Institute and individuals living in Czechoslovakia, Holland and India.

B. F. I. membership is now spread over fifty countries in all parts of the world from the U.S.A. to Zanzibar and Sweden to the Fiji Islands.

To Discuss Visual Units

October 3-5 have been fixed as the provisional dates by the Education Committee of the Scientific Film Association for a conference on visual units in Manchester.

R. A. Williams, the Committee's secretary, told SUB-STANDARD FILM that a sub-committee is making detailed arrangements, and full particulars of the programme for the event will be published shortly.

"Co-ordinate Appraisal"

Following a suggestion by Cambridge University, the British Film Institute is arranging a conference of all universities to discuss the production and distribution of films dealing with advanced scientific subjects. The conference is scheduled for late autumn at the Institute of Education in London.

Cambridge was prompted to approach the B.F.I. on this matter as many of its faculties are making a wider use of films for instructional purposes in many subjects. The University considers that some co-ordinated system of appraisal is an urgent necessity with this development.

Britannia Licenses Agents

In order to ensure that Britannia 16-mm. feature releases are shown strictly according to the non-theatrical clauses provided in contracts, and to protect both the releasing company and the original producers, Dr. E. S. Fellowes-Farrow, managing director of Britannia Sub-standard Productions, is issuing all libraries handling the company's feature releases with a licence as accredited renters.

Should the company hear of any person or firm offering Britannia feature releases for hire or sale during the period for which the company holds the 16-mm. rights from the producers or their agents, without its licence, it will then be in a position to take legal action.

Safety Film Starts

Kinocrat's studios have started work on a new road-safety film for the Council for Road Courtesy. It is being directed by J. E. G. Cookson and features Lionel Marson, the B.B.C. announcer.

Special Constable Jack Hulbert appears in the film, which is being shot almost entirely on location.

"Shooting" Glasgow

Location work is progressing in Glasgow streets on "A Question of Taste," a Pathé documentary film for the Scottish Council of Industrial Design. Under the direction of Irene Wilson, shots have been taken at a city school, a large store and a dance hall. In addition to street scenes, shooting is also planned on Loch Lomond-side.

Designed for teen-agers in schools and girls' clubs, the film is intended to show how good taste in clothes can be cultivated. It will be shown during the Enterprise Scotland Exhibition in Edinburgh in August.

Shows for Sanatorium

Wallasey Town Council has authorised the Medical Officer of Health to order a 16-mm. sound projector on behalf of the Sanatorium Welfare Committee from the Disposals Board of the Ministry of Supply.

The projector will be for use by tuberculosis patients at Mill Lane Hospital and the funds for its purchase will be provided by public subscription.

Museum Movies

Glasgow Corporation Education Dept. is to purchase a 16-mm. Siemens Silent projector at a cost of £75 for use in schools. Consideration is being given to the proposal to purchase an Amprosound projector at a cost of about £250 for use in the Schools Museum Service.

£1,500 Campaign

Denbighshire Road Safety Committee has allotted £1,500 this year for road safety campaigns in the county. Part of the money is to be spent on the showing of safety films in Denbighshire schools.

Prestige Publicity

Ford Motor Co.'s new films follow the pattern set by many British-sponsored films, in so far that they carry no reference to the sponsor except in the credits. It is felt that they will be of value to the automobile manufacturer because they will stimulate travel.

PERSONAL PARAGRAPHS

L. LEGON, formerly acting manager at M-G-M's Liverpool branch, has been promoted 16-mm. salesman for the Liverpool, Birmingham and Manchester territories.

His predecessor, H. Patten, has been promoted to 35-mm. sales at Manchester.

A 16-mm. projector has been presented to Bournemouth by M. DE JONG, manager of the town's Odeon kinema. In less than three days he raised sufficient funds from public-minded citizens to purchase the machine, which is being made available, free of charge, to schools, youth clubs and religious organisations.

G. HAZEL has been elected chairman of the newly formed Colwyn Bay Film Society. It has been decided to make arrangements for a series of film shows during the coming winter months. For this purpose, a film-selection committee has been elected.

After spending nine months among the lepers of Nigeria for authentic sequences, the Rev. ARTHUR E. PAYTON has completed "The Battle Against Leprosy," which shows the work being performed throughout Central Africa by the British Empire Leprosy Relief Association. An Ensign Kinekam fitted with a 2-in. and 4-in. telephoto lens was used.

Films on health subjects were used by Dr. KENNETH MACLEOD, deputy medical adviser for the Scottish Council of Health Education, during his recent tour of rural districts. Nearly fifty subjects were screened by his mobile unit.

WESTON HENDERSON has been appointed full-time operator by the Ayrshire Education Authority. He is supervising the circulation of films to schools.

BERESFORD SELIGMAN, late of Films Traders, has been appointed chief distribution officer of the Visual Aid department at UNO headquarters in New York. Mr. Seligman will deal with world distribution of films sponsored by the UNO films board in 35-mm. and 16-mm. filmstrip and all visual material. He sailed this month for the United States.

The caption to the production still of B.I.F.'s "The Fireman," in last month's issue, should have read JOHN MONKMAN, director; REGINALD CAVENDER, lighting cameraman; JOHN TURNER, cameraman; and ROBERT BACK and ALAN HALL as assistants.

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THE INDIAN MARKET FOR 16-mm. FILMS

by Ram L. Gogtay

ALTHOUGH as early as 1938, and again in September, 1945, the attention of the film trade in India was drawn to the tremendous possibilities of the 16-mm. market, none seemed to care until M-G-M's plans were publicised in November, 1945. And to-day, although M-G-M, RKO and Monogram have 16-mm. prints of several of their films in their vaults and about a dozen Indian films have been reduced to 16-mm., there has been no organised effort to capture the market. As a matter of fact, only one 16-mm. sound projector has been purchased up to date by a professional exhibitor, who uses it, however, for two shows a week in an aristocratic suburb of Bombay.

Fruitful Field

And yet the market in India is almost illimitable. There are about 2,553 small towns of from 5,000 to 25,000 inhabitants which do not possess a kinema although the people have been made kine-minded by the mobile shows operated by the Government during the war and by visits to shows in large towns where so many men were employed on war work. At least 339 of those towns with populations around 25,000 will sooner or later be provided with 35-mm. kinemas. This leaves 2,214 towns which, it is believed, could never maintain 35-mm. kinemas but which afford a fruitful field for the 16-mm. operator.

Even in these towns the capacity to support a static 16-mm. theatre must be seriously gauged. The most reliable way would be to send out mobile units, but even this presents difficulties, because few places possess halls of adequate capacity and many have no electric supply and road conditions make motor travel difficult.

The shows must therefore be given in tents and the unit must comprise electric generator equipment. It is estimated that the potential field presented by the 154 geographical districts of India could be adequately covered by 300 mobile units.

Co-operative Tests

The expenses of these tests should be on a co-operative basis and contributed to by all producers, distributors and equipment dealers.

It is suggested that the most economical method of meeting the requirements of these villages and towns would be by the establishment by interested companies and organisations of a separate company which would combine the functions of renters, equipment dealers and exhibitors with the necessary ancillary departments to ensure adequate technical service.

The first 16-mm. preview machine to be imported from Hollywood has been installed by Instructional Screen at its re-equipped London studios. It is a product of the Moviola company

The Industry's Organisations (3)

Stanley Schofield

"THE ROYAL" STAGES EXHIBITIONS

THE Royal Photographic Society dates back to 1853, when it was formed for the purpose of advancing photography.

To-day, nearly a century later, under its president, F. J. Tritton, B.Sc., F.R.I.C., F.R.P.S., the "Royal" has grown to be the parent organisation of all other photographic societies affiliated to it through regional groups or federations throughout the country. Lectures, meetings and conferences are part of the Society's activities at its spacious premises in Princes Gate, London. Its official organ, *The Photographic Journal*, has appeared regularly since 1853.

Within the Society, six separate groups, each self-contained, pursue their own specialist interests. The Kinematograph Section, which is one of these groups, was formed in the early 1920's, with Arthur Newman as the first chairman. Under Stanley Schofield, its present chairman, it covers all aspects of the motion picture from the photographic angle, three-quarters of its 250-odd members being interested in 16-mm. production both from the amateur and the professional point of view. Lecture programmes cover a wide range of interests.

The section has arranged for the issue of an information bulletin to be issued to members, and for the publication of three brochures, entitled "The Presentation of Film," "Film Production" and "Women Talking." It has also formed a strong link with the British Kinematograph Society, with which body it holds joint meetings.

Perhaps the best known of the R.P.S.'s activities is its annual exhibition; this year it holds the 92nd, and is to include a section devoted to noteworthy films of all kinds except 35-mm. feature films. There are two classes of entry, for professionals and for amateurs, and a sub-committee, consisting of R. H. Cricks, T. S. Lutas, S. Schofield, A. W. Watkins and I. D. Wratten, has been appointed by the council to organise this event.

B.T.H. 301 Displayed at B.K.S. Exhibition

British Thomson-Houston asks for correction of a detail in the report in the June 26 issue of the British Kinematograph Society meeting, at which the company's Type 301 projector was described.

In our report it was stated that the projector lamp is overrun at 115 volts. The company states that the projector lamp of this mechanism is rated at 115 volts and run at that voltage, thus conforming to a B.S.I. specification shortly to be issued. At the B.K.S. lecture a 110-volt lamp was used, as the mains transformer was of a type giving 110 volts output.

Points of lesser importance are that the shift period of the intermittent is one-sixth of a frame, not one-ninth, and that the sound sprocket is not integral with the scanning drum, being separate but not coaxial. Take-up tension remains constant, and there is no slipping, the drive being positive in action.

COMMERCIAL

Instructional Screen Re-Equips London Studios

MOVE TO STEP-UP DIRECT PRODUCTION OF INSTRUCTIONAL SUBJECTS

A CONSIDERABLE increase in the rate of direct 16-mm. production is to be made by Instructional Screen following the installation of new equipment and the enlargement of the cutting rooms at the company's studios in the heart of London. Shooting on a series of single-reel youth subjects has started and a long-term programme is being drawn up.

Lack of suitable equipment both in the studio and the cutting rooms has hampered the company's output and standard of 16-mm. films. With the new equipment, Instructional Screen aims at putting out sub-standard pictures comparable to 35-mm. quality.

In the studio two new cameras have been installed. The Mauver, fitted with a treble lens, has 400-ft. magazines and a visual viewfinder. A silent electric motor obviates the need for a blimp while shooting.

A Ciné Kodak Special is used with a Professional Junior blimp. This camera has an external visual viewfinder.

Studio lighting is provided by a gantry fitted with 100 amps. of lighting. This is supplemented by a battery of three pups. A Hewitson microphone boom is employed.

Recording Equipment

Recording is achieved with a new T.R.P. portable set. It consists of three components, amplifier set, power pack and recording camera. A mixing panel with six channels and Perspex dash is being made on the company's premises.

In the cutting room the editing of direct dialogue has always presented a problem owing to the absence of 16-mm. Moviolas. This difficulty has been overcome by the installation of the first 16-mm. preview machine to be imported into this country from Hollywood. Made by the Moviola company, it will overcome all difficulties hitherto encountered in the cutting room when editing direct dialogue.

The original design of the cutting rooms was developed by the company's managing director, Dr. E. S. Fellowes-Farrow.

Rewind tables and synchroniser benches are made of stainless steel and "Bakerlite" with opal Perspex illuminated panels. The lighting is of the fluorescent type.

Electric joiners and mute viewing heads made by the Moviola company, of Hollywood, are among the equipment installed.

"Time to Spare," an orchestral subject, is the first in the youth series. Shooting on this is well over the half-way mark. "The Case for Christianity" is scheduled to follow.

A number of musicals suitable for religious film programmes are to be made concurrently with this series.

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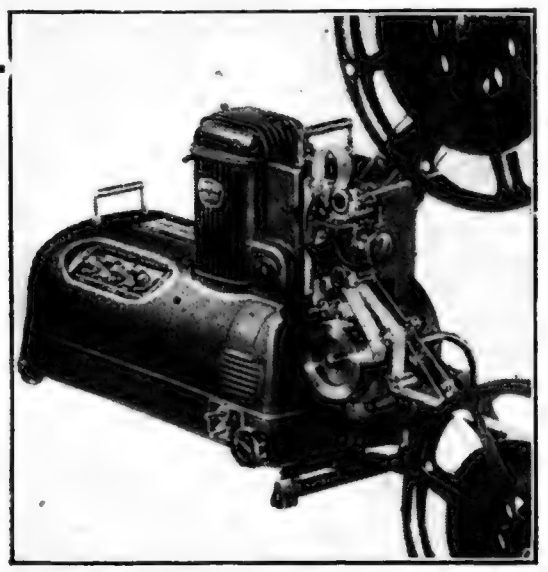

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FILM PROGRAMME SELECTION

Features

Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
BRITANNIA.			
Blockheads ... ... 57 min. (U). Sept 15, 1938.	Stan Laurel ... Oliver Hardy	Knockabout comedy with domestic background giving comedians full opportunities to put over bright gags.	**Excellent for the family.**
Gangs Incorporated ... ... 70 min. (A). Oct. 9, 1941.	Joan Woodbury ... Jack la Rue	Girl, victimised by father's past, takes law into her own hands to settle accounts. Retitled from "Paper Bullets."	**Not for juveniles.**
I Take This Oath ... ... 64 min. (A). Aug. 15, 1940.	Gordon Jones ... Joyce Compton	Adventures of a young recruit to U.S. Police Force who turns "cop" to avenge father's death.	**Safe for juveniles.**
Three Is a Family ... ... 81 min. (A). Feb. 8, 1945.	Marjorie Reynolds Fay Bainter.	Dizzy domestic comedy—complications of a family in a "no children" flat.	**Hardly suitable for youngsters.**
FRANK JESSOP.			
Shark Woman ... ... 60 min. (U). Aug. 17, 1933.	Native cast... ...	Novel romantic drama of life among the pearl-fishers in the Malay States (previous title "Samarang").	**Particularly suited for children.**
GAUMONT-BRITISH.			
Ladies Courageous ... ... 88 min. (U). July 27, 1944.	Lorretta Young ... Geraldine Fitzgerald	War-time romantic drama of efforts of a women's air service to be incorporated in U.S. Army.	**Nothing to harm youngsters.**
Men of the Timberland ... ... 62 min. (A). Mar. 19, 1942.	Richard Arlen ... Andy Devine	Actionful battle between a forest manager and lumber pirate, set in the backwoods.	**Nothing to harm youngsters.**
Montana Justice ... ... 56 min. (U). Aug. 27, 1942.	Johnny Mack Brown Fuzzy Knight	Stout-hearted young sheriff torpedoes rustler's plot to gain control of a fertile valley.	**Safe Western for the family.**
***Nine Men** ... ... 67 min. (A). Jan. 28, 1943.	Jack Lambert ... Gordon Jackson	Epic melodrama of British courage, tenacity and endurance during the campaigns in the Libyan desert.	**Hardly suitable for the very young.**
M-G-M.			
***Perfect Strangers** ... ... 103 min. (A). Sept. 6, 1945.	Robert Donat ... Deborah Kerr ...	Marital comedy drama—seedy husband and colourless wife find real selves while serving as sailor and Wren in war.	**Great for the family.**
Way Out West ... ... 64 min. (U). May 6, 1937.	Stan Laurel ... Oliver Hardy	Western burlesque—comedians bungle handing over of deeds but eventually put things right.	**Cast-iron family booking.**
WALLACE HEATON.			
Danger Ahead ... ... 57 min. (U). Dec. 12, 1940.	James Newill ... Dorothea Kent	An adventure of Renfrew of the Mounted—hero traps a gold thief and murderer.	**Good for juveniles.**
Renfrew of the Royal Mounted 67 min. (A). Mar. 31, 1938.	James Newill ... Carol Hughes	Mountie rounds up a counterfeit gang operating from a hotel in a coastal resort.	**A bit grim for juveniles.**
Sky Bandits ... ... 58 min. (U). Apr. 2, 1942.	James Newill ... Dave O'Brien	Renfrew of Royal Mounted rounds up gang of ruthless aerial pirates.	**Good for schoolboy audiences.**
Yukon Flight ... ... 58 min. (U). Oct. 10, 1940.	James Newill ... Louise Stanley ...	Renfrew of the Mounties solves the mystery of an air crash and traps gold hi-jackers.	**Reliable for youngsters.**
WIGMORE.			
Devil Commands, The ... ... 61 min. (A). July 17, 1941.	Boris Karloff ... Richard Fiske	Frenzied scientist tries to perfect machine in which to Speak to dead wife.	**Hardly children's fare.**
Men of the Deep ... ... 66 min. (A). June 21, 1945	Chester Morris ... Victor McLaglen	"Flagg and Quirt" type romantic comedy of rivalry between deep-sea divers.	**Nothing to harm youngsters.**
Missing Juror, The ... ... 64 min. (A). May, 3, 1945	Janis Carter ... Jim Bannon	Cameo crime melodrama—reporter solves murders of jurymen who wrongfully convict playboy.	**Hardly suitable for youngsters.**
Sergeant Mike ... ... 61 min. (U). Apr. 26, 1945.	Larry Parks ... Jeanne Bates	Canine melodrama—war dog and soldier save island against Japs.	**Good for juveniles.**

Shorts

A firm-by-firm guide to the short entertainment, travelogue and general interest films which have been added to the 16-mm libraries during the past month

Butcher's

Eighteen featurettes and shorts are released by Butcher's this month. They are:

"*The Show Goes On.*"—18 min. (U). The technique of stage shows and film production.

"*The Four Seasons.*"—32 min. (U). A Nature study of moor and village.

"*My Friend the Dog.*"—17 min. (U). A sheepdog relates his adventures.

"*Quirers and Quarers.*"—18 min. (U). Describing how talkies talk.

"*Wise Guys.*"—15 min. (U). Animal life in its many phases.

"*Mist in the Hollows.*"—14 min. (U). A tour of Sussex, recalling its early history.

"*Happy Families.*"—15 min. (U). Family life depicted in many forms—animal and bird.

"*Our Friend the Rabbit.*"—18 min. (U). Explains food and commercial values of the rabbit.

"*Melodies of the Moment.*"—17 min. (U). A musical pot-pourri.

"*Sandy Steps Out.*"—16 min. (U). The life of a golden retriever.

"*Just Kids.*"—16 min. (U). A study of children in school and at play.

"*Toddlers and a Pup.*"—16 min. (U). Child life with pets.

"*Youth Marches On.*"—20 min. (U). Activities of youth to-day.

"*West of Land's End.*"—15 min. (U). A travelogue of the Scilly Isles.

"*Tales of a Dog.*"—17 min. (U). Adventures of a sheepdog on the Cumberland hillsides.

"*Thoroughbreds.*"—17 min. (U). Horse-racing and training from start to finish.

"*Laddie's Day Out.*"—16 min. (U). A study of dog life in kennel and field.

"*Highlights of Variety.*"—15 min. (U). A series featuring leading stage personalities.

Carlton

Six "Flip the Frog" one-reel cartoons are being offered by Carlton Cine Service, of Nottingham.

Titles are: "*Soda Squirt,*" "*Nurse Maid,*" "*Cuckoo Murder Case,*" "*Room Runners,*" "*Fiddlesticks,*" and "*Pale Face.*"

Frank Jessop

Eight Technicolor single-reel travel films have been added to Frank Jessop's release list.

The titles are: "*Rome Symphony,*" "*The Eternal Fire,*" "*Wanderers of the Desert,*" "*Arabian Bazaar,*" "*Ruins of Palmyra,*" "*Petra,*" "*River Thames,*" and "*Jerusalem.*"

Watsonian

Latest additions to the Watsonian Film Supply, of Cox Street, Coventry, are a series of two-reel musical comedies. They are:—

"*Main Street Blues.*"—16 min. Featuring Pinky Lee and Andy Anderson with his orchestra.

"*Meet the Chorus.*"—16 min. Featuring Joe May and June Earle with the Three Graces.

"*Junior Takes Over.*"—16 min. Featuring the Cabin Kids.

(*Continued in column* 3)

EDUCATIONAL SUBJECTS

Central Film Library

"*Breeding for Milk.*"—14 min. Sponsor: Central Office of Information for Ministry of Agriculture. Production Unit: Crown. Film for farmers, showing how the milk-yield of a herd of cattle can be improved by correct breeding.

"*This Is Britain: No.* 12.—11 min. Sponsor: Central Office of Information for Board of Trade. Production Unit: Merlin. One of a magazine series originally made for overseas.

"*The Balance.*"—10 min. Sponsor: Central Office of Information for Board of Trade. Production Unit: Films of Fact. A simple exposition of the balance of trade between exports and imports.

"*Return to Action.*"—19 min. Sponsor: Central Office of Information for Ministry of Labour. Production Unit: Merlin. Describes the official scheme for rehabilitation and training of the disabled.

"*Triumph Over Deafness.*"—20 min. Sponsor: British Council. Production Unit: Data. Deals with modern advances in giving aid to the deaf and shows the work done by the Deaf Clinic at Manchester University.

Gaumont-British

Two shorts, suitable for entertainment shows or as instructional subjects, are released by the Gaumont-British Library this month.

"*On the Moors*" is a study of the Geology or Dartmoor.

"*The Climbers*" is an instructive study of many types of climbing plants.

Middlesex C.C.

"*Taken for Granted.*"—20 min. Suggested by a sequence in a book on local government, published by the Middlesex County Council, this film deals thoroughly with the sewage service in Middlesex. It was produced by World Wide Pictures.

The subject illustrates how waste water from houses and industry is channelled to the purification works at Mogden and then thoroughly cleansed before being pumped into the Thames. A concise and informative commentary explains the processing. An excellent civic subject for all schools.

"*Trouble Ahead.*"—16 min. Featuring the Carlyle Sisters, Maxime Forman, and Buddy Page with his orchestra.

"*Singing Cops.*"—16 min. A comedy of the familiar American radio menage, "Calling All Cars."

These films may be hired or purchased outright at £8 each.

Aluminium Development

Films are being used extensively by the Aluminium Development Association to demonstrate production, manipulation and treatment of aluminium and its alloys. The Association has a considerable library of 16-mm. films, the latest addition being "Heat Treatment of Aluminium Alloys."

Other films include— "How to Weld Aluminium," "How to Machine Aluminium," "How to Rivet Aluminium," "Aluminium: Mine to Metal," "Aluminium: Fabricating Processes," "General Sheet Metal Practice," "Blanking and Piercing," "Drawing, Stretching, and Stamping," "Tube and Shape Bending" and "Spinning Aluminium."

Shoot Direct on to 16-mm. or—

Reduce from Standard Stock?

EXPERTS DEBATE No. 1 PRODUCTION PROBLEM

"There are Many Technical Advantages in Using the Smaller Gauge"

Says DENNIS WARD, Times Film Company

AS far as æsthetic considerations are concerned, the only test is the result on the screen. So far, I have never witnessed a truly scientific test—namely, a side by side comparison of the same film produced by the two methods, but I have seen many films on similar subjects, and I am of the opinion that, given proper production facilities in both cases, the results are very similar.

Proper Facilities

I would not say on balance that one shows any general superiority over the other. I would, however, emphasise that this is true only if both are afforded proper production facilities. This raises the question of technical considerations.

I am not going to pretend that there have not been technical teething troubles in direct 16-mm. production. There have been many, but they are rapidly being overcome. What technical advantages are there?

Scripting, direction and photographic technique remain the same, whatever the gauge of film. But there is one consideration which should be emphasised. Efficient 16-mm. cameras are made in varying sizes, the smallest of which enables scenes to be shot, with a reasonable run of film, in situations where it would be difficult, if not impossible, to use a 35-mm. camera with equal effect.

This may not seem to be of much moment, but it can be of considerable importance in the scientific, educational and industrial fields, which, after all, constitute the main outlet for film for 16-mm. showing only. This factor of size influences not only camera work, but also, to some extent, scripting and direction. As far as cutting is concerned, the advantages of freedom from fire risks is obvious.

Some mention should be made of sound. For the best results in 16-mm. one cannot just reduce sound intended for 35-mm. It must be specially catered for with reduction in mind. We are comparing, remember, direct 16-mm. with 16-mm. obtained by reduction, *not* 16-mm. and 35-mm.

What about financial considerations? In black-and-white work, 16-mm. shows only a slight advantage, but in colour the saving is enormous, and as colour is coming more and more into its own, this is where 16-mm. shines, enabling productions to be undertaken which might otherwise never be made because of the cost.

The Cost Question

Many people are prepared to invest in a 16-mm. film where the cost of 35-mm. production would be out of the question. The loss to education, science and industry, were 16-mm. production not available, would be incalculable.

To my mind, therefore, the case for 16-mm. production is clear; it has its own part to play; it is not in competition with 35-mm. film. Let us make more use of it.

"35-mm. Stands Supreme in the Cutting Rooms, and with Equipment"

Replies CHARLES SYLVESTER, Shell Film Unit

WITH the proviso that one is prepared to pay more for quality, I would say that to-day in this country, at least for the next two or three years, the use of 35-mm. stock for all purposes up to and including the final master negative is my choice every time, even if one requires nothing more than 16-mm. show copies.

Great Admiration

The main reason is the fundamental one that for many years 35-mm. has been the size of the professional film maker where 16-mm. has been that of the amateur. I mean no disparagement of the amateur, for whom I have the highest admiration, but the fact remains that the greater volume of business both for the stock manufacturers and the laboratories has been in 35-mm.

They have, therefore, concentrated more of their experienced technicians on standard work and devoted more of their research, both in chemistry and in equipment, to that field.

If a cameraman tells me that he can consistently get results with the best 16-mm. camera commercially available in England to-day, technically equal to those with the standard type of camera used in documentary—with the greater range of lenses, the more solid tripods and mountings—I shall accept his assurances (with a certain amount of reserve), but I will still say that when we get to the cutting room, 35-mm. equipment stands supreme. Where can one find a piece of 16-mm. cutting-room apparatus of equal value to the Moviola, Editola, or whatever type you like to use? The 16-mm. answer is to project your cuts if you wish to obtain a proper appreciation of the action—and what a slow and finicky business that is. Where, too, can you find a 16-mm. projector that will run a double-headed cutting copy, let alone two projectors that will run triple-headed in synch.?

Some editors may prefer not to use viewing equipment very much, but without it, to find a subtle action movement in diagram or actuality in 16-mm., requires the ability of a watch maker to wear a magnifying monocle.

Ease of handling of 35-mm. is of great assistance to the editor in saving time and in allowing finer cutting, but it is of equal importance to the negative cutter, who needs the best available equipment to get joins that do not jump on the screen.

Optical Work

I have left the question of optical work and superimposition to the last. I do not know of an optical 16-mm. printer generally available in this country for the ordinary film maker, be he amateur or professional; one can, of course, make a fade, a dissolve or a straightforward centre frame iris in a 16-mm. camera without a great deal of difficulty, but there are occasions when your story requires something more, such as a wipe, or an iris in one corner of the frame to draw attention to some particular feature, or superimposed arrows. It is then that your 16-mm. equipment fails.

For the best all-round technical quality, therefore, in 16-mm. prints one must to-day work on standard material.

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One of the interesting features of a conference held by the Church of England Films Commission in London early this month, was an exhibition of the latest visual aids equipment. Here is a cross-section of the hall, with B.T.H., Bell & Howell, Ampro & De Brie projectors on the left, and film strip projectors on the right

Society Shorts

Blackburn May Have Cultural Group

CULTURAL organisations in the Blackburn area are supporting the formation of a film society with the People's College as its headquarters. The main object is to provide facilities, on a non-profit basis, for members to see films of artistic and technical merit. There are to be performances of 16-mm. sound films. W. Lamb, head of Mellor day school, is the hon. secretary.

S. Devon Has 80 Members

The newly formed South Devon Film Society held its fourth meeting at the Empire Kinema, Ellacombe, Torquay, on July 13. A programme of French, German, American and Mexican films was screened.

Membership of the society stands at over 80—well on the way to achieving the target of 100 set for the first six months.

Next meeting of the society is August 10, for which Roger Mannell, of the British Film Institute, has been invited to give a lecture.

Hon. secretary of the society is Eric Woolley, of 1, Cary Place, Fleet Street, Torquay.

Eton to Purchase Projector

The Eton College Film Society is to purchase a 16-mm. projector for its forthcoming season of meetings. It aims at holding four sessions in each of the two winter terms and one in the summer.

The Society has celebrated its 15th year of activity and has concentrated on illustrating film appraisal to its members who belong to the 16-18 years age groups.

Secretary of the Society is P. S. H. Lawrence, at River House, Eton, Windsor.

RHYL TOC H TO RUN FILM LIBRARY

Plans Regular Screenings in Hospitals

TOC H groups in Rhyl (North Wales) are collaborating in the purchase of a 16-mm. projector with which they plan to give free film shows to hospitals and institutions in North Wales. They also hope to build up a good library of 16-mm. sound films.

The scheme has gained the approval of the chairman of the Rhyl Council, Coun. P. T. Trehearn, J.P., C.C., who has opened a public appeal fund with a personal donation towards the £400 initially aimed at.

S. W. Roberts, chief projectionist at Rhyl Odeon Kinema, and Eric Foulkes, experienced and well-known amateur projectionist, have undertaken to instruct a rota of Toc H members to work the projector.

J. S. Shepherd, one of the sponsors of the project, stated: "We shall in no way compete with the commercial kinema. Our intention is exclusively to 'take the kinema' to people unable through bad health and affliction to attend the orthodox kinemas. We shall arrange periodical film shows at sanatoria, hospitals and institutions in the district.

"Our projectionists will give their time voluntarily, and we shall make no charge for any performance which we give. It is in no sense a commercial or profit-making venture."

Savings Group Resumes Open Air Shows

Mobile outfits of the National Savings Committee are to give open-air entertainment film shows during a five weeks' season in the London parks, beginning on July 28.

Among the localities chosen are Battersea Park, Kennington Park, Victoria Park, Southwark Park, Hackney Downs, Clapham Common, Wandsworth Common, Streatham Common, Ravenscourt Park, and London Fields.

A film in colour of the zoo is in production for the National Savings Committee by National Screen Services.

Scottish Council Chief

The Scottish Film Council of the British Film Institute has appointed D. McKay Elliot, news editor of the *Evening Dispatch*, Edinburgh, to the dual post of director of the Scottish Film Council and of the Scottish Central Film Library. He will take up his duties in the early autumn.

Mr. Elliot will carry out the duties performed until recently by A. Russell Borland.

Shortages Prevent Progress

Shortages in subjects and not stock, as named in last month's issue, is the main factor preventing the Central Film Library from extending its silent film service, we are advised by the secretary, A. Vesselo.

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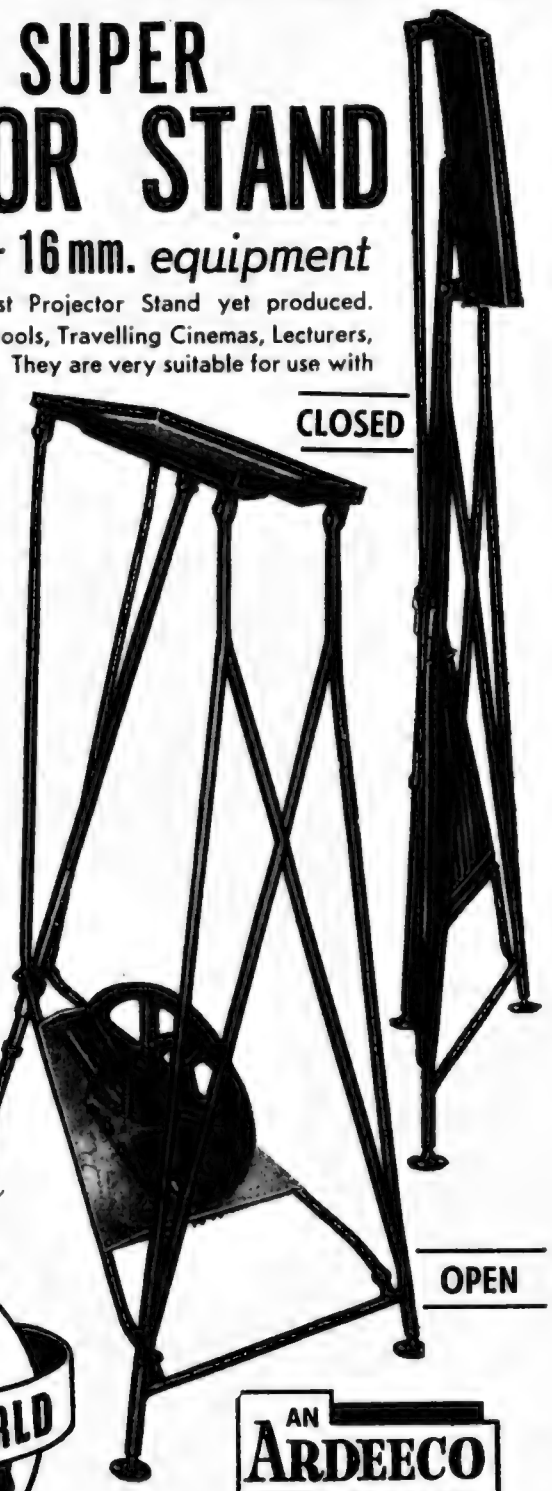

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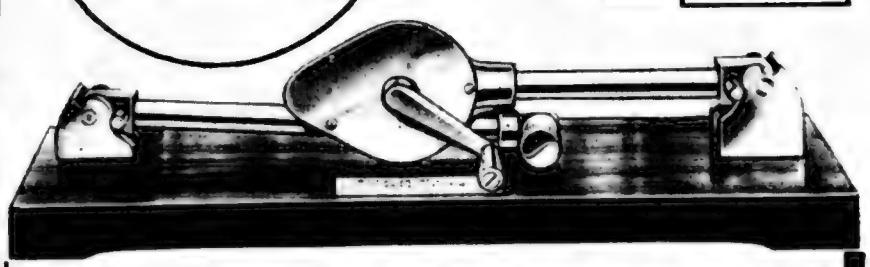

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INDUSTRIAL

FILMS WILL PLAY BIG PART IN DEVELOPMENT OF MOTOR INDUSTRY

Vauxhalls Plan Factory Unit to Shoot On-the-Spot Engineering Flashes

ONE of the most film-minded of the big industrial firms, Vauxhall Motors, has embarked on an ambitious long-term film programme. The first two productions to come from this scheme are being circulated throughout the country and plans are being made to equip the engineering departments with 16-mm. cameras to record technical data.

Outlining Vauxhall's plans to develop the film angle for dealer assistance and technical research, T. J. Seymour, an executive of the company, told SUB-STANDARD FILM: "We are firm believers in the value of the film in industry, properly used. It is a development of our experience during the war, when I handled liaison work between our factories and the Forces who used our vehicles. It seemed to me that there was a great deal to be taught on the subject of vehicle maintenance, and that a film would be the best way of doing it, so we got hold of a 16-mm. camera and some stock and turned out two shorts on maintenance. They were shown by us and various training centres all over the country, and we found they had excellent results.

"Now that we are going ahead with a scheme on a much broader scale, we approach the film with enthusiasm, but also with caution. We use it only when we are convinced that it is necessary to help put our message over, and in this connection we cannot praise too highly the help and advice we have received from the different production units who have worked for us.

Internal Relations

"At the moment, we are concentrating mainly on internal relations and dealer assistance. We believe there are at least two years ahead of us before we need think of intensive selling, and we want to spend this time in helping dealers to attain the right relationship with the public.

"Plugging at this angle is the recently made film, 'If the Cap Fits,' designed to help all who sell and service our vehicles. Produced with many comedy touches, it shows the right and wrong way to deal with a customer. It has been shown at several dealers' clubs and has had a first-rate reception. They were amused, but they also took the point, and, far from resenting the hints from us, they welcomed them.

"As the next step, we are encouraging and helping the dealers' clubs to equip themselves for showing films, and we hope they will organise shows, not only for their own members, but later on, for the public. When conditions are normal we hope to make films for sales purposes, and dealers will be able to show customers the newest models and latest developments on their own screens."

Sufficient films to put on a show lasting well over an hour are circulated by Vauxhall's library. Subjects include "Quivers and Quavers," a film made for the company some time ago on the theory of vibration, and how it can be overcome in cars by independent suspension, and "The Story of Vauxhall," based on the Vauxhall showroom.

Dealer assistance is one of the principal aims of Vauxhall Motors' current film programme. Subjects on salesmanship and engineering are supplied to dealers' clubs for screening to sales staffs and mechanics

Future production plans are not yet settled, but possible subjects include films on the factory as a whole, the firm's rehabilitation scheme, the apprentice school, development and testing, the work behind the creation of a new vehicle, and one on the importance of the use of genuine parts for cars.

For detailed instructional and training purposes with intricate technical subjects, Vauxhall has found that filmstrip, both with and without a sound track, is a better medium than film. The motion picture, however, is to be advanced in an additional direction for purposes of record.

Mr. Seymour says: "The engineering department has a 16-mm. camera, which enables the results of tests to be closely studied on the screen. We want to extend this to the rest of the factory by having a movie camera and a cameraman who could come to the spot at a moment's notice when any new development is being tried out, as the still cameraman does now. This work will be done under the supervision of our chief cameraman, Eric Muller, who was at Elstree some years ago. We do not, of course, intend to do any full-scale film production on our own; for that, we will always call in a professional unit.

Library Open to All

"In this way we will soon accumulate a large amount of irreplaceable material on which we intend to build a film library, not only for our own use, but some of which can be borrowed by other people. Co-operation in these matters has always been our policy and we have often provided facilities for other firms making pictures, either in the factory or by lending one of our vehicles—nor do we insist upon acknowledgments being made."

Speed Record Attempt to Be Filmed

Chelsea Colour Films has finished a sequence of the official colour film of John Cobb's Railton-Mobil-Special car on which he will make an attempt to raise the world's land speed record at Utah in August.

Kodachrome shots were taken of both chassis and the body works of Thomson and Taylor, Brooklands Track, Byfleet. The remainder of the film will be shot in America to obtain a complete history of this important event. Technical direction is under H. R. Dance, with F. H. W. Cox at the camera.

An interesting short colour and sound film describing the new Wilkinson Dry Shave Razor has been made by Chelsea Colour Films. Production was by J. L. Philip and script and direction by John Mallinson.

John Mallinson is finalising his script for the British Sailors' Society's two-reeler semi-documentary. The film will be in colour with sound and is tentatively titled "A Place to Hang Your Hat." Production is scheduled to start within the next two weeks.

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TECHNICAL

Choosing a Projector (5): Screen Brightness

By R. HOWARD CRICKS, F.B.K.S., F.R.P.S

IT is not the amount of current a machine consumes but its all-round performance on picture size and brightness that influences the purchaser of a projector, says R. Howard Cricks. Continuing his series of articles on "Points to Watch in the Choice of a Sound Projector," he deals this week with lamp wattage and its relation to results on the screen.

I have suggested more than once in these notes that the common method of choosing a projector by the wattage of its lamp is quite misleading. What the purchaser wants to know is not how much current the machine consumes — that generally is quite a secondary matter, except to Mr. Shinwell—but how big a picture can be satisfactorily illuminated.

While the input of a lamp is measured in watts, the output is measured in *lumens*. Let us first consider what a lumen is.

The unit of measurement of a quantity of light is an international candle. A candle, like a filament lamp, gives out light in all directions, and, generally speaking, we are concerned only with the amount of light given out in the direction in which it can be utilised.

Finding a Lumen

Suppose a foot away from the candle we place a piece of white cardboard 1 ft. square. Roughly one-eleventh of the total light from the candle will fall upon this card. The amount of light received by it (not, let it be clear, the *brightness* of the light) is one lumen. A lumen is therefore a quantity of light, just like a candle-power.

The brightness of light falling upon the card is known as a foot-candle. A foot-candle is, therefore, a unit of brightness of incident light, and may be defined as one lumen of light spread over an area of one square foot, or, alternatively, the brightness of light at a distance of 1 ft. from an international candle.

Inverse Law

Suppose we have another card, 2 ft. square—4 square feet in area—and place this at a distance of 2 ft. from the candle. It will still receive the same quantity of light —1 lumen; but this lumen will have to be spread not over 1 sq. ft. but over 4 sq. ft., therefore the brightness will be only ¼ foot-candle. Similarly, if we placed our card at a distance of 3 ft. from the candle, we should need a card 3-ft. square, or 9-ft. square in area, to pick up one lumen of light, and its brightness would therefore be only one-ninth foot-candle.

Thus we see the origin of what is known as the inverse square law—that brightness varies inversely as the square of the distance. If we double the distance we reduce the brightness of our card to one quarter; if we treble it, we reduce brightness to one-ninth.

Don't misunderstand this rule and imagine that in the case of a projector the brightness of light falling upon the screen is always inversely proportional to the square of the throw. There is an important factor—the focus of the lens. The inverse square law applies, strictly speaking, only to a point source with no lens; it applies equally while we use the same lens—obviously it is size of picture that counts, and not the throw.

Reflectivity Factor

But our audience is not interested in how much light falls upon the screen, but upon how much is reflected back from it. Supposing that instead of our piece of cardboard we use a piece of brand-new matt-white screen material, having a reflectivity factor of about 85 per cent. Then, if one foot-candle falls upon it, we can say that .85 foot-lambert of light is reflected from it. The foot-lambert is therefore the number of foot-candles multiplied by the reflectivity factor of the surface.

To recapitulate: the lumen is a unit of quantity, the foot-candl is a unit of incident brightnes and the foot-lambert is a unit reflected brightness.

Some idea of the efficiency of th average projector can be gained we start with the light output the lamp and discover how muc light reaches the screen. Let assume a 1,000-watt 110-v. 25-ho lamp, which will have an efficien of about 27.6 lumens per watt, a therefore a light output of 27,6 lumens.

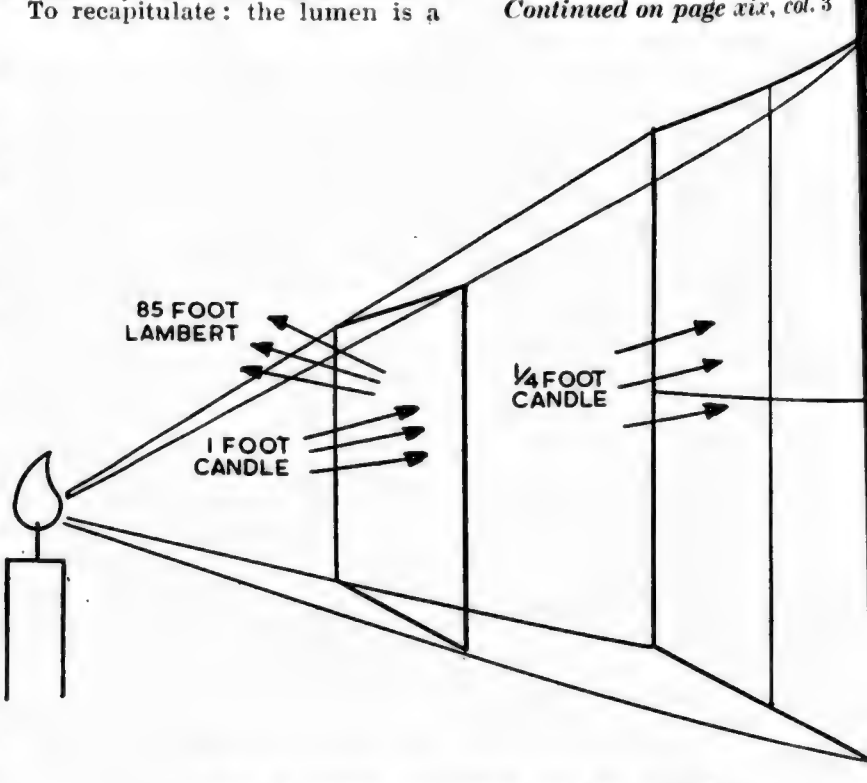
Room for Improvement

The projector burning this lam might have a light output of 3 lumens—some would have les Therefore the efficiency of our pr jector, including the optic system, the gate, the shutter, b not the film or screen, would b about 1.09 per cent.—a figure whic one would imagine would leav ample room for improvement. D vide again by our screen refle tivity factor, at the most 85 p cent., and we are left with an ove all efficiency of less than 1 p cent.

If we are using a 10-ft. screen then the brightness of light fallin upon the screen will be 300 lumen divided by the area of the screen or 10 x 7½=75 square feet. There fore the screen brightness will b only 300÷75=4 foot-candles.

Yes, again I am harping on th inadequacy of the existing 16-mm

Continued on page xix, col. 3



Measuring lumens, foot-candles and foot-lamberts

LET'S MAKE 19-mm. THE STANDARD FOR OUR NARROW-GAUGE FILMS

A SUGGESTION from France that the accepted width for narrow-gauge films should be increased by 3-mm. to 19-mm., would, if adopted, improve the all-round performance of sub-standard, considers R. HOWARD CRICKS. The many advantages to be obtained from the slight enlargement would outweigh all the initial disadvantages, he says.

IN 1923 Eastman-Kodak introduced the 16-mm. silent film, to meet the demands of the amateur market. As an amateur silent film, one can say it was 100 per cent. efficient, in spite of its acetate base.

Seven or eight years later a sound-track was added. In losing one row of perforations, it forthwith lost 50 per cent. of its efficiency; in being run half as fast again, it lost another third of its efficiency.

In the meantime 16-mm. was becoming a semi-professional standard, and the addition of the sound track completed the process. It is not unfair to say that the still-higher standard demanded of it, and in particular the need for it to stand up to repeated projection in front of a powerful illuminant, again halved its efficiency. Thus, by this reckoning, the 16-mm. professional sound film is only one-sixth as efficient as the 16-mm. amateur silent film.

This estimate receives corroboration in another direction. Instead of the 300 to 600 runs of which the 35-mm. print is capable, the 16-mm. print has proved itself capable in the field of only 50 to 100 runs. From both points of view, therefore, the 16-mm. sound film is only one-sixth efficient.

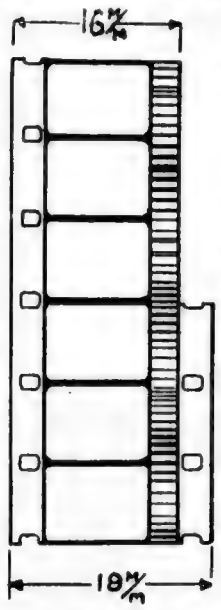
Field of Usefulness

On the other hand it must be agreed that there is a definite field of usefulness for a sub-standard sound film, compulsorily printed on safety stock: the vast non-theatrical field including education, research, industry, propaganda, and, in addition, the theatrical field in so far as audiences of limited size are concerned. (I refuse to subscribe to the view that the theatrical field is no place for the sub-standard film; the quality of the sub-standard show can be, and should be, so high that the lay audience is quite ignorant of, and uninterested in, the width of the film it is seeing).

A number of suggestions have been made for an alternative to the 16-mm. film. The Pathé 17.5 mm. standard, while it provided a track of the same width as 35 mm., and a larger frame size than 16 mm., suffered from the same defect of having only one perforation per frame. From America comes a proposal for a 20-mm. film, from France a 19-mm. standard; while that inveterate inventor, Martin Harper, is, I learn, still pushing valiantly ahead with his Varley sound film, in which, while the film is still 16 mm. wide, it has a sound track on each side, and runs through the projector first in one direction, then, without rewinding, in the other, alternate picture frames being projected each time.

All these proposed standards have one very serious practical objection: that if they were adopted, then, automatically, all the vast amount of 16-mm. apparatus and the enormous number of 16-mm. prints would become obsolete—or more probably, we should merely have yet another standard.

All engineers are, I think, agreed with the desirability of providing at least two perforations per frame. Some of the above-mentioned standards propose increasing the area of the frame or the width of the track. Is there any justification for this? I think not.



Modern fine-grain stocks have a resolving power practically double that of the stocks formerly in use. In my view, the improvement in quality to be secured by increasing the area of the frame or the width of the track would be negligible. In fact, I consider the emulsion the most efficient link in the chain of picture and sound-reproduction. Far more serious than losses due to resolving power are the distortions due to film buckle in the picture gate and flutter in the soundhead.

I suggest, therefore, that we can lay down the following desiderata for any new standard: (1) It must have a row of perforations each side; (2) a projector designed for the new standard must be equally capable of running 16-mm; (3) all 16-mm. equipment should be capable of running the new standard (this, of course, would be possible only by a modification of the equipment).

These desiderata are, I suggest, met as far as is possible by the suggested 19-mm. standard which I illustrate herewith. It will be seen that one row of perforations, the picture area, and the sound track are identical with the present 16-mm. standard sound film; the additional 3 mm. is occupied by the second row of perforations—exactly the same width as the existing row.

To return to the second of our three desiderata. A projector designed to accommodate the 19-mm. standard could be so constructed as to be very easily adaptable to 16-mm.; all that would be necessary would be a movable side member to the picture gate, and a movable guide in the soundhead. The second row of sprocket teeth and the additional claws would not matter in the least when running 16-mm.

To meet the third desideratum is not quite so easy, but undoubtedly many 16-mm. machines could be adapted to take the new standard, alternatively with 16-mm., since the conversion would necessitate provision being made for only an additional ⅛-in. width of film.

One minor point of interest to the laboratory; 16-mm. film is frequently printed on double-width stock and slit after processing. It would be possible to take a 35-mm. wide strip, print on it one 19-mm. print and one 16-mm., and then slit it without wastage. The practical value of this suggestion is less in the saving of film stock than in facilitating conversion of reduction printers.

The 16-mm. film is an excellent amateur standard, but useless for professional purposes. Let's modify it before we go any farther and, by easy stages, introduce the suggested standard of 19 mm.

Choosing a Sound Projector

Continued from page xviii

projector for professional purposes. For the British and American recommendation of screen brightness in the professional kinema is from 9 to 14 foot-lamberts, and while this at present refers only to 35-mm. projection, I maintain that the gauge of film has nothing to do with it—we still ought to have as a minimum 9 foot-lamberts, or, say, 11 foot-candles. Since we have approached the limit of brightness and efficiency of a filament lamp, the only answer is an arc or a discharge lamp.

So it seems that any idea of choosing a projector according to the size of picture that we wish to show is out of the question. By professional standards a 1,000-watt lamp is capable of filling only a 6-ft. screen.

A highly inaccurate method of assessing maximum screen size which I used to teach to A.K.S. projectionists was that a 1,000-watt lamp would fill a 10-ft. screen, a 750-watt lamp a 7 ft. 6 in. screen, and a 500-watt lamp a 5-ft. screen. This approximation ignores the inverse square law, but it allows for the fact that one instinctively expects a small picture to be brighter than a larger one.

Boosting Greenock

The latest Scottish city to become film-minded is Greenock, where the Corporation has decided to make two documentary films as a first step in a big publicity drive to attract new industries to the town. Cost of the films will be between three and four thousand pounds.

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PRODUCTION

What's Going On in the Studios

THIS specialised feature follows the progress of 16-mm. films in the making. It covers a selection from the schedules of some of the major producing units, and embraces 35-mm. "shooting" which will be reduced for primary distribution on sub-standard gauge. Restrictions on space prevent the inclusion of full details of all films in production.

Company.	Title.	Type of Film.	Nature of Subject.	Length.	Sound or Silent.	Colour or Mono-chrome.	Production Stage or Remarks.	Technical Credits.	Distributor.
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For Board of Trade ...	British Hydro-Electrical Achievements.	General interest for overseas.	Hydro-electric construction.	2,000	Sound	Mono-chrome.	Scripting	Director: Anthony Squire.	C.O.I.
BR. FOUNDATION.									
For Director of Naval Training.	This Film is Dangerous.	Instructional	Kinema fire fighting	18,000	Sound	Mono-chrome.	Editing	Director: Ronald Haines.	D.N.T.
CAMPBELL HARPER									
Edinburgh	How Glasgow is Governed.	Educational	Series of six films on citizenship.	350 each	Silent	Mono-chrome.	In production	——	Glasgow Corpn.
CHELSEA COLOUR FILMS.									
Br. Sailors Society ...	A Place to Hang Your Hat	Interest ...	Work of the Society	800	Sound	Colour	Starting	Script: John Mallinson	B.S.S.
CROWN FILM UNIT.									
For Ministry of Labour	Civil Service as a Career.	Instructional	For children of school-leaving age.	2,500	Sound	Mono-chrome.	Shooting script in final stages.	Director: Colin Dean.	C.O.I.
For Board of Trade ...	Sheffield ...	Interest ...	Industries of Sheffield	2,000	Sound	Mono-chrome.	Shooting	Director: Richard McNaughton.	C.O.I.
For Ministry of Health	Patent Ductus	Medical ...	Patent ductus operation.	2,000	Sound	Mono-chrome.	Editing	Director: Pat Jackson	C.O.I.
EMPIRE FILMS.									
For Sharps Toffee ...	Untitled ...	Interest ...	Amenities at Sharps' factory.	8,000	Sound	Mono-chrome.	Additional shots being made	Director: Francis Miller. Cameraman: Paddy Kingham.	Sharps Toffee.
GATEWAY.									
On location, London Museums	Elizabethan England	Educational	Life in England during 16th Century	400	Sound & Silent	Colour	Shooting nearing completion	Production supervision: Clement W. Bending; Director; Hugh Baddeley; Script: C. W. Bending.	Not fixed.
On location, Heston Swimming Bath	Club Night	Instructional	Methods of swimming instruction	400	Silent	Mono-chrome	Editing	Director: Hugh Baddeley; Script: Frank H. Wright	Heston Swim. Club
G-B INSTRUCTIONAL.									
Imperial Studios, Elstree.	Atomic Energy	Educational	Story of the atom.	5,000	Sound	Mono-chrome.	Nearing completion	Director: Derrick Mayne.	G.-B.I.
For International Wool Secretariat.	Material Evidence	General interest.	General film on wool	3,000	Sound	—	Nearing completion	Director: Darrell Catling. Cameraman: Frank North.	G.-B.I.
Elstree Studios for Gillette Industries.	Chin Chat ...	Interest ...	How to shave ...	1,000	Sound	Mono-chrome.	Editing	Director: James Hill	G.-B.I.
GREEN PARK									
Film Producers' Guild	The Route to Australia.	General interest.	Travel by air ...	—	Sound	Mono-chrome.	Shooting	Director: John Eldridge. Cameraman: Martin Curtis.	B.O.A.C.
For Board of Trade ...	Five Towns ...	Overseas ... interest.	Regional film about potteries.	2,000	Sound	Mono-chrome.	Shooting exteriors	Director: Terry Bishop. Cameraman: Ray Elton. Script: Randall Swingler. Asst. Dir.: Erica Masters.	C.O.I.
For Board of Trade ...	Seven Sisters ...	General ... interest.	British ships under foreign flags.	2,000–3,000	Sound	Mono-chrome.	Location shots finished.	Director: Humphrey Swingler, Camera: Peter Hennessy.	C.O.I.
SCIENTIFIC AND DOCUMENTARY FILMS.									
Putney Studios ...	Guilty Lies the Head.	Instructional	Social problem subject.	2,400	Sound	Mono-chrome	Final editing	Adviser: Dr. E. D. Brough.	U.F.P.
Factory location ...	Shoemaker ...	Instructional	Addition to existing series.	1,000 app.	Sound and mute.	Mono-chrome	Production well in hand.	Staff technicians,	U.F.P.
Location	Blind Weavers	Charity appeal.	——	600	Sound	Colour	Scripted and ready for shooting.	Staff technicians. Camera: Jack Searle.	U.F.P.
Location	Gold Mining	Instructional, theatrical.	Mining in Rhodesia	3,500	Sound	Mono-chrome	Well in hand	Supervision in Rhodesia. Victor E. White and staff.	Not fixed.
Location	Asbestos Mining.	Instructional, theatrical.	Mining in Rhodesia	3,000	Sound	Mono-chrome	Scripted	Supervision in Rhodesia. Victor E. White and staff.	Not fixed.
SHELL PETROLEUM									
—	How an Aeroplane flies.	Instructional	Aerodynamics ... 6 Parts.	10,000	Sound	Mono-chrome	Editing	Directors: John Shearman, Bill Mason, Lionel Cole; Camera, Sidney Beadle.	S.F.U.
—	Refinery (working title)	Educational	Oil Refining in three parts	5,000	Sound	Mono-chrome	Animation	Director: Denis Segaller; Animation, Francis Rodker, A. J. Shaw	S.F.U.
THAMES & CLYDE									
Glasgow	How a City is Governed.	Educational	Series of six on civic services.	350 each	Silent	Mono-chrome	In production.	——	Glasgow Corpn.
VERITY FILMS.									
In association with F.P.G.	Pedigree Stock	Agricultural	British pedigree stock.	2,500	Sound	Colour	Shooting	Producer: O. Skilbeck. Director: Lester Laurance.	C.O.I.
For Ascot Water Heaters	Symbols of Service.	Instructional	Plumbing	2,000	Sound	Mono-chrome	Editing	Director: Lister Laurance; Camera: J. Ambor.	Ascot Heaters.
WALDEN FILMS.									
On location, Newton Abbot, Art School	The Potter's Wheel.	Educational	Pottery Production on the wheel only.	200	Silent	Mono-chrome.	Editing started	Director: Eric Woolley. Camera: Stuart G. Black.	Walden.
On location, Newton Abbot.	Junction	Educational	Functioning of a railway junction.	200	Silent	Mono-chrome.	Editing in progress	Director: Eric Woolley. Camera: H. W. E. Byne.	Walden.
On location at Brixham	Fishermen of England.	General interest.	Life of the small fisherman.	400	Silent	Colour	Shooting in progress.	Director: Eric Woolley. Camera: H. W. E. Byne and Stuart G. Black.	Walden.
On location, Switzerland.	Swiss Scene (prov. title).	General interest.	Travelogue of Switzerland.	400	Sound	Colour	Unit left for Switzerland, May 17.	Director: H. W. E. Byne Cameraman: F. Hill Matthews.	Walden.

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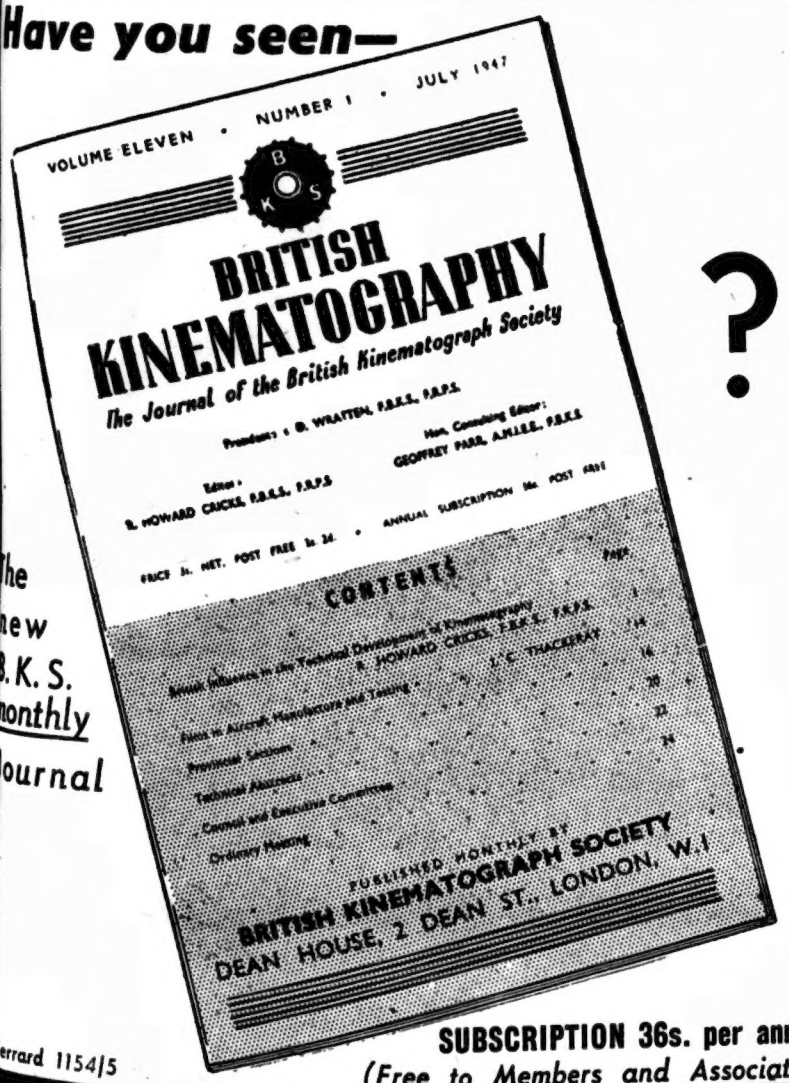
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SHOWMEN'S TRADE REVIEW, June 14, 1947

BOX-OFFICE SLANTS

I Wonder Who's Kissing Her Now

(Technicolor)

20th-Fox — **Musical** — **104 mins.**

AUDIENCE SLANT: (Family) Good, solid, meaty entertainment with plenty of music and light comedy interspersed with a few more serious moments. All members of the family should thoroughly enjoy it.

BOX-OFFICE SLANT: Appears to have everything necessary to make sweet box-office music everywhere. The national campaign about to go into action should have ready-made audiences prepared to receive it when it gets around.

Cast: June Haver, Mark Stevens, Martha Stewart, Reginald Gardiner, Lenore Aubert, William Frawley, Gene Nelson, Truman Bradley, George Cleveland, Harry Seymour, Lewis L. Russell, John "Skins" Miller, Lew Hearn, Eve Miller, Florence O'Brien, Emmett Vogan, Charles Judels, Milton Parsons, Dewey Robinson, John Merton, Robert Emmett Keane, John Sheehan, Sam McDaniel, John Arledge, Steve Olsen and others. **Credits:** Directed by Lloyd Bacon. Produced by George Jessel. Original screenplay by Lewis R. Foster. Additional dialog by Marion Turk. Musical director, Alfred Newman. Associate, Charles Henderson. Technicolor director, Natalie Kalmus. Associate, Leonard Doss. Photography, Ernest Palmer.

Comment: Things that stand out in this stand-out musical production are many and include primarily the facts that June Haver never looked lovelier and that she never has had the opportunity to display her versatile talent in any previous film as she has in this one. And she takes every advantage of it, turning in a topnotch performance as a song and dance girl, and simply as a youngster in love with a foster brother who has always regarded her as a brat, never seeing plain adoration. Then Mark Stevens plays Joseph E. Howard as a young man who took things as he found them, until he finally had sense enough to see Miss Haver. Martha Stewart as a vaudeville headline singer is excellent, both as a singer and as a gal who knew what she wanted—and usually got it. She got Stevens, too, at least temporarily. Then Lenore Aubert as the great Fritzi Barrington, (this might be one of several real persons of the time) sings beautifully and is the picture of a musical comedy star. She looks the part, acts it and is very bit the great lady of the stage. Reginald Gardiner's familiar dry comedy also is very much in evidence during a large part of the proceedings. Not the least in entertainment during the film is the playing, singing and reprising of several of Joseph E. Howard's famous songs, including Honeymoon and I Wonder Who's Kissing Her Now, and some trick little numbers written by Producer George Jessel and Associate Musical Director Charles Henderson. The musical production numbers are beautifully staged, both for eye and ear appeal—indeed, there is little of anything in the entire picture that does not have eye and ear appeal to send audiences out of the theatre talking. Which is par for the course and should be sufficient of itself to start a major box-office rush in most of the theatres that will play the film.

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